THE NEW YORK DRAMATIC MIRROR

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God bless you, merry gentlemen,
May nothing you dismay—
It is a song of Christmas cheer,
Of peace and joy for all the year,
I pray you hear me play.

God bless you, merry gentlemen,
What e'er your lot may be—
The poor and rich alike to-day
Join in the blessed Christmas lay
Of hope and charity.

God bless you, merry gentlemen,
May peace be yours always—
May smiles usurp the throne of tears,
May courage take the place of fears,
May joy attend you through the years,
As on this Christmas Day.

Drawing by John Clay.

SAVED—A SCANDAL.*

A Dramatic Episode.

NOTE. An incident of London society life of three years ago, the domestic facts of which were never made public.

CHARACTERS.

STEPHEN BRYCE, M.P.

MIRIAM, his wife.

SCENE: *Mrs. Bryce's boudoir.* TIME: *Late night.*

The scene disclosed to the spectator is the interior of a cosy, luxurious lady's boudoir. At the centre, in the back, is an arch, hung with portieres drawn to either side, revealing a smaller room or alcove, which is seen to contain a single, ornamental brass bed. This room or alcove is rather better lighted than the boudoir itself, which makes the bed, with its snowy white spread and single pillow, and the dainty lace pillow sham, underlaid with pink, stand out beyond the soft, subdued tone of the boudoir, which is lighted only with two shaded lamps. The boudoir has two doors, one on either side, near the upper wall, and facing each other. These also are draped with portieres, not fastened back, but drawn to each side. The spectator also sees a curtained casement window in the back wall, to the left of the arch of the bed alcove. Against the upper wall, on the right side of the arch, as the spectator sees it, is a dainty lady's dressing-table, with its pivoted, beveled mirror, the top of the table being covered with a snowy lace scarf, underlaid with pink. On this are strewn a profusion of ornaments or toilet articles of silver; a brush, comb, hand-mirror, shoe-horn, button-hook, pin-cushion, jewel-tray, powder-box, and perfume-bottles. A light chair stands in front of this table. On the opposite side of the arch, beyond the window, in the upper left corner, is a chiffonier, which is covered like the dressing-table, and, in addition to the ornamental toilet articles, is decorated with photographs, of a generally "Frenchy" type, including a reclining nude—a copy of a painting, a Cupid, and an actress or two. All the furniture is of dark mahogany, and of dainty, ornamental design. In the centre of the room is a square table, with another lace cover, underlaid with pink. On this table is one of the two shaded lamps, of good size, but dainty, with a soft lace shade over its pink tinted glass. This table is strewn with novels and magazines, whose colored covers denote a generally "Frenchy" character. The lower shelf is covered likewise, but no newspapers are visible. On the left side of this lower shelf, in plain view, is an ornamental, combustible box of expensive candles or lee-lous, the lid half off and the lace paper trimmings peeping out. On the top of the table, over the candy-box, is a fragile ash-tray, containing matches and half-consumed, gold-tipped ladies' cigarettes, while an open package of them lies beside it. On the front of the table, lying somewhat apart from the books, lies a blue envelope, of a size used for social correspondence. This envelope is not stamped, which shows it to be a note, not a letter, and is unopened. To the right of the table, set obliquely, so that a reclining occupant might read by the light of the lamp on the table, is a luxurious couch, piled at its head with ornamental sofa-pillows. These, like the other objects, are in careless disorder. On these pillows lies a dainty lady's lace handkerchief, crumpled, and showing plainly upon the dark colored pillows and draperies of the couch. On the floor, at the lower end or foot of the couch, and close to it, lies a crumpled man's handkerchief, its size contrasting with the small daintiness of the woman's lying on the couch itself. The carpet is dark in color, and the floor shows with dark rugs. Near the spectator, down against the left wall, stands a lady's ornamental writing-desk, on the top shelf of which is the other shaded lamp casting its light down. On the floor to the left of the desk is a small straw waste-basket, rose with pink ribbons. The desk has the customary pigeon-holes and small drawers in the upper portion of it, and sets so that its front is nearly visible to the spectator. On its writing shelf are blotter pad, ink-bottle, pen-tray, sealing-wax tray with taper, and dainty, blue-tinted stationery.

The whole effect is not only that of the boudoir of a dainty, luxury-loving woman, but her living-room, where she can comfortably spend her days, as well as her nights. The walls, which are dark in color, are hung with French prints, with Bacchus, Venus, Cupid, and Psyche particularly in evidence.

At the writing-desk sits STEPHEN BRYCE, *writing, and holding a newspaper before him. A steeple clock outside strikes two.*

He looks up, and takes out his watch. He is of average size, and about forty or forty-five years of age. He has iron-gray hair, quite silver at the temples, darker, strongly marked brows, eyes rather shaded, a strong mouth, and jaws, with full gray moustache, and is of pale complexion. He is in evening dress, with a house-coat. His movements are

PINERO.

quiet, but firm and decided. He pockets his watch, lays down the pen, rises, and walks to the portieres on that side of the room. He presses an electric bell-button on the wall, and the bell is heard distantly outside. He listens for a moment, and then calls, as if addressing a servant.

BRYCE: *Annette!* (*He pauses and listens for a reply.*) I will be busy until your mistress comes in. When she wants you she will ring. Do you hear?

He pauses for a moment, listening, and then turns. He stands glancing curiously about the room, eyeing its contents with interest. He spies one of the large photographs, with its nude figure, on the chiffonier, and picks it up, shaking his head in smiling depreciation. He replaces it, and, turning toward the table, sees the novel on the couch. He pauses, picks it up, and smilingly, though tenderly, presses it to his lips. He replaces it on the couch, and advances to the back of the table, picks up from it one of the lurid-covered novels, and, opening it, again shakes his head. Laying it down, he spies the cigarettes, heaves a sigh, picks one up, eyes it with a sad smile, and lights it at the lamp on the table. He looks around the remainder of the room from where he stands. Then he refers to the sheets of the letter which he was writing, and which he has carried with him from the desk, and, returning there, he sits, picks up the newspaper, and glances from it to the letter, and, pen in hand, scans what he has written, making an occasional correction with the pen, as he reads aloud:

BRYCE (*reading*): "My dear Mr. Wyncote: I am writing this in my wife's room, which, up to an hour ago, I had never entered. As her father you must be surprised at this, for though I know you must for some time have feared that Miriam was not happy as my wife, you have never guessed the truth, which, until to-night, I have been unable to tell. Let us be plain. Two years ago you asked my help to save you from financial ruin and dishonor, which you were resolved you would not live to face. Fortunately I was able to help you and consented to do so, on one condition—the hand of your daughter in marriage. You left the decision to her, and she gave me my answer. She told me that she did not love me, and never could love me, but that she would marry me, if I insisted, to save you, her father. I shall never forget her scorn when I told her that she must. I told her that she need never be wife to me except in name, and that in every way consistent with our good fame we should lead our lives apart, though under the same roof. I refused to give her my reason for this strange marriage, and she has never guessed the truth. She despises me for it with all her soul, and does not fail to show it. She believes it to have been more selfish vanity on my part, to prevent her belonging to another. And so we have lived for nearly two years. To-night I can tell the truth, and justify myself, in her eyes and yours. You may remember that at the time I married Miriam she was receiving a great deal of attention from Lord Henry Stanford, whom the world knew as a society leader and a fine match. I knew him to be a blackguard and a scoundrel. I knew that Miriam loved him, and I know what misery that love would bring her if continued. But I had no proofs of his character, and I could do but one thing to save her. I compelled her to marry me to save her from Stanford, though she has never known it." (*Bryce's voice now rises, with oratorical resonance.*) "I made her promise that though our marriage vows were not to be fulfilled, they should be completely binding upon our honor in every way. To this day neither the name of Stanford, nor any other man, has been mentioned between us. I have trusted her implicitly, for I know her pride and high principles. I am in her rooms to-night awaiting her return from some social affair to tell her the truth, supported at last by proof." (*He picks up the newspaper and scans an article, and then returns to the letter.*) "By now you have seen the last edition of the evening papers with their flaring headlines of the exposure and arrest of Stanford as a forger and a thief, of his vile profligacy, his wanton viciousness. That exposure is my justification—my reason. I married Miriam simply to prevent her becoming one of his victims and wrecking her life, because—I love her with all my soul. When I give her that newspaper to-night, showing her what I have saved her, I believe she will see me in a different light, and if a husband's love, devotion, and tenderness can make her happy by gaining her love, she shall be so from to-night."

He looks up, draws a long breath of happy relief, and writes a moment, then dries the letter with the blotter, and folds it, puts it in an envelope, and, lighting the taper, seals the letter with wax, impressing it with his seal ring. Then, moistening the corner of the envelope with his tongue, he looks about the desk for stamp, which he cannot find. After exploring the pigeon-holes he opens the small drawer, and, with a little laugh, pulls out a small lady's revolver, looking beyond it for stamps. He finds them in the drawer, lays the pistol on the desk before him carelessly and stamps his letter. Picking up the pen, he is writing the address, when from the hall opposite sounds a woman's voice calling impatiently:

MIRIAM (*calling outside*): Annette! Annette! Where are you?

BRYCE *continues writing.* MRS. BRYCE *enters quickly, brushing the portieres impatiently, and from among the folds of the portiere at her left, and nearest the spectator, there falls to the floor with a clatter, a man's cane. Ignoring it, she glances about the room, as if in search of something, when the sound of her husband's voice startles her and she perceives him.*

BRYCE: Good-evening, Miriam. (*He is still writing.*)

MIRIAM (*startled*): Ugh! (*She glances quickly back at the cane, and at Bryce, who has not looked up, and, unperceived by him, replaces it among the folds of the portiere. Then, her looks still seeking the object which she cannot find, she glances around the room, at the dressing-table, the centre table. Then, looking up scornfully, and scanning him up and down as if resenting his presence, she asks*): Well?

She is about twenty-four, with a well-rounded figure, and of a nervous, impulsive temperament, as her movements show. Her glances around have shown nervousness and her manner suppressed agitation. Toward him her tone is of inquiry, which is insolent in its coldness and sarcastic surprise at his presence.

BRYCE (*his tone quiet and even, and unmistakably kind. He finishes his writing as he speaks, and turns to her as she stands leaning carelessly on the centre-table*): I told Annette that she needn't wait here for you, that you would ring for her. (*She looks up quickly.*) That *I* would be here when you came in.

MIRIAM (*sharply*): Why?

BRYCE: I have something to say to you. I —I want to explain. (*He hesitates, and, turning to the desk, fingers the newspaper lying there. During this pause she discovers the note on the centre-table, and, as she picks it up, utters an exclamation of relief.*)

MIRIAM: Ah!

BRYCE: Did you speak?

MIRIAM (*coldly*): No. (*She has crumpled the note in her left hand, and quickly thrust it behind her, and is now completely at her ease.*)

BRYCE (*slowly and appealingly*): Oh, why do you make it so hard for me, Miriam?

MIRIAM (*in a mocking tone*): Is this a declaration of affection?

BRYCE (*turning sharply, he is dignified and curt*): You must not use that tone to me.

MIRIAM (*with freezing civility*): Hush! . . . I am not aware that I promised you any particular tone of voice. (*Then, eyeing him again in resentment of his presence.*) You said you were here to explain. Please tell me——

BRYCE (*picking up the newspaper*): I will. (*He speaks gravely.*)

MIRIAM: —why you are in my bedroom.

BRYCE (*kindly, but now resolved*): Because I wished to see you when you came in. By the way, you are late. It has struck two. Was there a supper after the theatre?

MIRIAM (*with a cold even doggedness in her tone.*): I've been to the country. We missed the train and had to drive in. . . . Is this awaiting my coming a matter of course—or due to any—any special interest in my—my movements?

BRYCE: You know that you are mistress of your own movements. I am here because I've something special to say to you to-night. (*A slight pause.*) Have you seen this evening's papers?

MIRIAM (*yawning*): No. I've been to the country. (*She is now aiming to conclude the interview as speedily and unconcernedly as possible.*)

BRYCE (*kindly*): Won't you sit down?

MIRIAM (*coldly, loosening her cloak*): No; go on.

BRYCE: I waited for you to-night because I am able at last to explain why I compelled you to marry me.

MIRIAM (*coldly and negligently*): I was not compelled, I *chose* to marry you.

BRYCE (*tenderly, his voice trembling a little*): Yes; you chose to marry me, to save your father from ruin. You sacrificed yourself to save him. Oh, I know it! I know what you think of *me*. But to-night, Miriam—to-night—after two years—I am able to speak. I now have proof of what I say.

MIRIAM (*after a pause, beginning with cold, scornful monotony, but gradually becoming impressed with the pathos of her own words, till at the end she is impassioned*): After two years! After two years! Two years of Hell! Two years in which I've been forced to bear the name of a man I despised. A man who grudged me any happiness that he didn't figure in. Who cut me off from my father, my friends; who robbed me of my freedom.

BRYCE (*in sharp, surprised denial*): Your freedom?

MIRIAM (*bitterly, to justify her former injustice*): Well, who dictated where I should live, what air I should breathe, what name I should be known by. Who was so selfish that because I did not love him—*love him*—like the fox and the sour grapes—cut me off from the happiness of loving and of being loved.

BRYCE (*amazed at this show of feeling*): Miriam! (*Then softly.*) Do you feel it so much as that?

(*She stops short, disconcerted, draws a breath between her clenched teeth, and walks back to the chair at the dressing-table, on which she throws her cloak.*)

BRYCE (*with the folded newspaper in his hand*): You call it selfishness! Do you think it has been pleasant for me? To know that I have gained the contempt of the one woman for whose good opinion I cared? (*Miriam returns to the centre-table, with a contempto-*

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*Produced at the Park Theatre, Philadelphia, June 4, 1900. Copyright, 1900. All rights reserved by the author. Performance prohibited.

NOTE.—As a slight example of a method of preparing dramatic manuscripts advocated by the author in these columns; a method designed to assimilate to a common style the reading play and the acting play, to the betterment of both; a reconciliation that will inevitably lead to the general use of dramatic literary matter in publications, and as a result, furnish a great impetus to the American drama; this "episode" is published.

CARL HAUSER.

Photo Lallie Charles, London. ANNA ROBINSON.

ous laugh.) Yes; contempt, for you despise me.

MIRIAM (*sarcastically*): I-n-d-e-e-d! You've noticed that, have you? (*Then scornfully.*) Her contempt doesn't seem to trouble you much.

BEYCE: I have made it as easy for you as I could, and yet protect your good name.

MIRIAM (*quickly*): My good name! (*With meaning.*) Making a woman wretched is a bad way to protect her good name.

BEYCE (*almost fiercely*): I have been protecting her happiness.

MIRIAM (*after a cutting laugh*): By binding her, when her one longing was to be free. By keeping her with you, when her only chance of happiness lay away from you.

BEYCE (*patiently*): I have done all that I could.

MIRIAM (*with a laugh almost feverish, and her words a bitter comment, an explanation of his*): Yes; you made the chain longer than other prisoners'. Long enough to get half through the bars of the cell. That was noble. It's a great happiness.

BEYCE (*in the same patient tone*): You have had freedom to go and come as you pleased. To live almost in your own house? In a separate wing of your own. (*He waves his hand about, indicating this, her room.*) To even travel alone. (*He looks at her. She looks away.*) My reason——

MIRIAM (*in fierce amusement*): Yes; your reason for making me prisoner in such a beautiful cell, with such pretty outlets in every direction, and with *barred gates* at the ends of them?

BEYCE (*kindly*): You remember that when we—were—married—you had been receiving attentions from Lord Henry Stanford.

MIRIAM. (*She looks sharply at him; he is fingering the newspaper. She questions quickly, but with a look of apprehension.*) Well?

BEYCE (*still kindly*): I believed that you loved him.

MIRIAM (*in slow contemptuous sarcasm*): I didn't do you justice! I credited you with forcing me to marry you to *prevent* my loving another, but I didn't think you married me *because* I loved another.

BEYCE (*in quiet, dogged affirmation*): Yes. I married you *because* you loved another.

MIRIAM (*eyeing him as a curiosity*): You seem proud of it.

BEYCE: I knew then what the world knows to-night. I knew him and his real character. But then I had no proofs, while now——(*He pauses and looks down at the newspaper.*)

MIRIAM (*she speaks in a strained, monotonous voice*): Go on!

BEYCE (*folding the newspaper to show a certain article*): Now I can tell you why I have done this. Why I compelled you to suffer as you have. Why I compelled myself to. (*He advances to her, his hands extended, the left holding the folded paper.*) It was to save you from greater suffering.

MIRIAM (*shrinking quickly back from him, and speaking gutturally, in deep aversion*): Go away! Don't touch me!

BEYCE (*moving past the centre-table, and pausing between his wife and the table*): It was to save you from *this!* (*He indicates the article in the paper as he hands it to her at arm's length and turns away, leaning on the table.*)

(*She hesitates, and finally reaches and takes it. She is standing two steps from the portieres through which she had entered. The note is still clenched in her left hand. She gives one glance at the headlines of the newspaper, and her eyes close. The paper falls from her hand. She wavers and totters back a step. She clutches the portieres with her hands, to steady her, standing almost in the doorway. The tug upon the portiere dislodges the cane, which falls to the floor with a clatter. The next moment she falls forward on her face, the crumpled note flying from her hand. At the sound of her fall* BEYCE *turns.*)

BEYCE (*in alarm*): Miriam, you are fainting! (*He springs to her and drops to one knee. As he is about to pick her up his eyes fall upon the cane. He pauses, and stares at it immovably for several moments. He rises, walks quickly around to the front of his wife's prostrate body, and picks up the cane. He inspects its silver head closely, and then half hisses, half gasps one word, "Stanford!" Turning toward the centre-table he perceives the crumpled note on the floor. He slowly picks it up, and takes it to the foot of the couch. On the couch he lays the cane, and, sitting, reads the note by the light shed downward by the lamp on the table. After reading a line or two he crushes it in his hand with an indrawn breath of repugnance. His head sinks on his clenched hand in tense thought, his eyes down. Between his feet he sees the man's handkerchief. He slowly picks it up, and, examining its corners, finds one which causes him to crush that also in his hand. After a moment's thought he rises, and, laying the handkerchief upon the desk, takes out his pocket knife. He returns to the cane, picks it up from the floor, and goes up to the por-*

tieres through which he had formerly called the servant. He is busily scratching the silver head of the cane with the blade of his knife as he does so. At the portieres he rings the bell, as before, and, listening a moment, calls in a deep, mechanical tone): Annette! (*Pause.*) Annette! (*Pause.*) You may go to bed. If your mistress wants you she will ring. Do you hear?

(*He listens a moment, and then, opening the casement sash of the window, throws the cane out. Then he comes down to the desk, and, sitting, slowly lights the crumpled note at the sealing-wax taper, burning it up, and dropping its embers in the waste-basket. He then picks up the handkerchief from the desk, and in the flame of the taper burns one of its corners off. He drops the charred handkerchief into the basket. Then he takes fresh writing paper and writes a brief note. He seals and addresses the envelope, and lays it side by side upon the desk with the other letter he had written. Then, walking over to the centre-table, he turns down the lamp there. Returning, he turns down the lamp on the desk, and sits. He carefully adjusts the two envelopes in plain sight upon the desk. The only light, the downward glow from the lamp above him, falls upon his head and shoulders. After a moment's silence the sharp report of a pistol rings out, and in the faint light of the lamp under which he sits, his head is seen to sink forward on his arms, upon the desk, and as the puff of smoke from the pistol rises higher and floats away, it meets the curtain as it falls.*)

CARL HERBERT.

A FANTASY OF HERALD SQUARE.

"In the name of the Father and of the Son and of the Holy Ghost, I baptize thee; Edna and Ethel and Edith."

As the old priest uttered these words he sprinkled, with water, each tiny head of the three infants that nestled close to his surpliced breast.

Through the memorial window, which picture the Christ upon His cross, a ray of sunlight added a blessing, resolving itself, before reaching the little travelers, just starting on life's long journey, into three separate tints. And the white fell on Edna and the red on Ethel and the purple on Edith.

And years passed.

"Here you, git up outer that," said one of the Tenderloin's "finest," to one of the Tenderloin's "lowest," who had, in her haste, selected the lobby of a theatre patronized by the Tenderloin's "best" to sleep off the effects of several drinks of the Tenderloin's "worst."

"Aint ye got no sense?" he continued. "Yer know I don' wanter run ye in, but yer can't sleep here, wid the matinay comin' out in tin minutes—on yer way now—on yer way."

As he helped her to her feet and replaced her hat, which had fallen, a fashionably dressed lady, passing in a brougham, signaled her coachman to stop.

"Is the person ill, officer?" she inquired.

"No'm," replied the "finest." "Only a bit of a jag."

At this moment a Sister of Charity turned the corner.

The "lowest" was led off to the police station, followed by a jeering and hooting mob.

The lady in the brougham murmured "Too bad," and waving her hand to her coachman, said, "Home, James."

The Sister of Charity involuntarily clutched the beads which hung at her side and breathed a prayer.

And one was Edna and one was Ethel and one was Edith.

W. H. POST.

THE WIND AND THE BELL.

'Tis a wonderful tale that the night-winds tell,
As they moan through the old church tower,
And 'tis heard alone by the ancient bell
That tolls for the passing hour.
"I have seen," says the wind, "on the stormy sea
The helpless ships go down,
And many a moan of misery
Have I heard from the sleeping town.
I have felt the breath of the angel Death
Through the mist of a widow's tears;
For clear to my sight is the world of the night,
With its sorrows, and dreads, and fears."

"I will toll a knell," says the ancient bell,
"As I ring the midnight hour,
For the grief and woe that the night-winds know,
And whisper to me in the tower.
Of the dreads and fears, and the sobs and tears,
My midnight song shall be—
And the knell," says the bell, "shall the story tell
Of the world's great misery."

Afar in the East breaks a silvery light,
And the winds of the morning blow.
The bell, released from the cloak of night,
Swings joyfully to and fro.
"I have seen," says the wind, "on the ocean's breast,
The ships sail bravely by,
And the hills and plains from East to West
In golden splendor lie.
I have heard the song of the waking throng,
And the laugh of a child at play—
For clear to my sight is the world of light,
In the joy of the new-born day."

"My voice shall swell," says the ancient bell,
"As I ring the dawning hour,
With the joy and bliss of the dawn-wind's kiss
That comes to me here in the tower.
Of Heaven's great peace, that shall not cease
Shall my anthem be alway—
I will tell," says the bell, "in a wondrous swell,
Of God's everlasting day!"

RANDOLPH HARTLEY.

THE VIOLET VELVET OF HER EYES.

If violet velvet had a soul,
That soul would be
The velvet violet of her eyes.

Could one but take the violet's hue,
Still fresh with Summer evening dew,
Give it the sunlight's life and glow,
Then haply one might know
The violet velvet of her eyes,
Which dazzles, maddens, mystifies!

My soul no holier halo seeks,
No fairer pathway to the peaks,
No brighter raiment for the skies,
Than the violet velvet, velvet violet of her eyes.

In the violet velvet of her eyes
Fair Rosalind laughs—Magdalene dies!

ROLLIN CUTTER.

BILLY B. VAN AND NELLIE O'NEIL.

RARE MEMENTOS OF IRVING.

Collectors of theatrical photographs and playbills who have sought to make complete records of the career of Sir Henry Irving have experienced great difficulty in obtaining mementos of his early years—his obscure years—on the stage. In the provincial towns in which he played for the most part there were few persons who preserved their playbills, and it is probable that the struggling young actor could ill afford to have his picture taken except upon rare occasions when necessity demanded. Thus it is that while the record of his career in the various stage histories is very complete, the collectors have found it well nigh impossible to gather together the early documents in evidence.

Alfred Darbyshire, F.S.A., an eminent architect of Manchester, England, who is a very old friend of Sir Henry's, has in his collection of stage curios several Irving mementos that are, it is believed, unique. With the assistance of W. J. Lawrence, of Belfast, THE MIRROR has secured reproductions of a portrait and a playbill in the Darbyshire collection, that are here printed for the first time.

The above portrait of the great actor was taken in Manchester in 1865, and is now the oldest extant. Irving had at that time been on the stage a little more than eight years.

The playbill, a reproduction of which will be found on this page, is still more interesting, and requires some explanation. It represents Irving's third performance in the role of Hamlet, and one of the very few occasions during his professional career when he was supported by amateurs. The reason for this circumstance involves an odd story. Irving had been playing an engagement as a member of the stock company at the Manchester Royal. A dispute arose between the player and the management which resulted in the retirement of Irving from the organization. Mr. Darbyshire and other friends of Irving's arranged a series of performances in neighboring towns to help the young tragedian out of his pecuniary embarrassment and to give him a fitting farewell. The programme here reproduced is of the performance at Bury, a little town in Lancashire. Mr. Darbyshire was the Polonius—and he was perhaps the only Polonius who ever appeared with his own natural beard.

Ordinarily playbills afford the most accurate data of the stage to be obtained, and great authorities like Genest rely upon them entirely. But this playbill is an exception to the rule, since, at the eleventh hour, it was decided to omit the travesty on the Davenport Brothers and to substitute for it the popular farce, My Wife's Dentist. Irving, of course, played the role of the dentist—a role that he had often played with the stock companies. He was, indeed, familiar with every line of the farce. The two amateurs who played the other male roles were, however, almost strangers to the piece. They promptly forgot their lines, became utterly confused, and the result was that Irving practically played the farce by himself.

MY ACQUAINTANCE WITH CAMILLE.

"What! will the line stretch out to the crack of doom?—
Another yet? A seventh! I'll see no more;
And yet the eighth appears, who bears a glass
Which shows me many more."
—*Macbeth, Act IV, Scene 1.*

The first time that I made the acquaintance of the Lady of the Camellias was at the Pittsburg Theatre ("Old Drury"), long since demolished, during the season of 1857-58. The lady was played by Adah Isaacs Menken. She was accompanied by her husband, who acted in the capacity of manager and agent, and she was announced in the three sheet poster of the theatre as "Captain Adah Isaacs Menken, of the Dayton Light Guards." Her commission as "Captain," framed, was hung at the box-office window. This was all the extra advertising she had, it being before the era of lithographs and posters, and long before her Mazeppa days. She was then a jovial companion in the greenroom, and also a profitable star for the theatre. I met her many years after, when she was on the top round of the ladder of popularity, and she was still the same "jolly good fellow," never forgetting her friends of the early days. Poor Menken! The last time I was in Paris I placed an immortelle on her tomb.

During her season at the "Old Drury" I was the callboy. That occupation has been destroyed by the combination system of today, but in the old times there were certain parts that always fell to the callboy's lot. The messenger in the fourth act, who brings the letter to tell Armand that Camille has left him, was often played by the callboy. I was cast for the part during the season with the several stars who essayed the role of the fickle French woman. William McFarland, the stage-manager and leading man, was the Armand, John W. Albaugh, Jr., the Gustave, and James S. Moffit the Gaston. Camille came and passed away as quickly as the vision of the Kings before Macbeth in the pit of Acheron. The first was a Charlotte Wyatte, whom I never have met or even heard of since that date. Then came Miss J. M. Davenport, now Mrs. F. W. Lander, living in retirement in Washington, D. C., who gave a legitimate rendering of Camille, and had as bad a cough as any of her predecessors. From Pittsburg I went to Harrisburg, where I saw another Camille, Cecile Rush (afterward Mrs. G. W. Brooks) with Joseph A. Leonard, a popular Western actor of that time, as Armand. In that cast I went a notch higher, playing Gustave. From Harrisburg I went to Norfolk, Va. Jennie Packer, a daughter of one of the managers was there, with her version of Camille. George S. Kamer, a well-known Philadelphia actor, gave a robust performance of Armand. Next I drifted to the Holliday Street Theatre, Baltimore, and every season of the five there we had a new Camille. The first was the beautiful Helen Western, with T. H. Knight as Armand. In this production I made my first appearance as Gaston, a part that I played for over twenty years with all kinds of Camilles. The stock leading women—Annie Graham and Alice Gray—essayed the part, and then came another woman star, Annette Ince, with John McCullough as her Armand. Then Lucille Western gave her Camille. She was not afraid of any part or of hard work. On one occasion, when she had a benefit at the Holliday, the bill was Camille, with five long acts, and the melodrama, in four equally long acts, Wallace, the Hero of Scotland, with Miss Western as Camille and Wallace, in which character the play bill said: "Miss Western will fight a broadsword combat with four men." She did it, too, as I can testify, for I was one of the four, and Oliver Doud Byron, James A. Herne, and Samuel K. Chester were the other three.

Following Miss Western came Matilda Heron, who made things lively at rehearsal. The late James A. Herne was her Armand. It may not be out of place to tell here a true incident that occurred at De Bar's Theatre, St. Louis, upon an occasion when she was playing Camille there. Miss Heron was very particular about the "properties" of the play, especially those for the supper scene in the first act. She always had some bit of food that she gave Armand. It was an excellent piece of business, and she was the only Camille I ever saw who did it. Now Ben De Bar was noted for his closeness. At rehearsal Miss Heron requested that a plate of beets, nicely cooked, and cut in small pieces, be placed on the table. After the rehearsal, De Bar told his property man to get, instead of beets, some pieces of old red flannel and cut them up. The man did so. At night, when it came time for Miss Heron to give Armand the "food," she saw at a glance what had been done, and, taking a pin from her dress, she fastened one of the pieces on the lapel of Armand's coat and another on her own dress, and went on with the scene as if nothing had gone amiss.

From Baltimore I went to the Winter Garden, New York, and after Edwin Booth's run of one hundred performances of Hamlet, in which I was Osric, Jean Hosmer gave a week of Camille, with Barton Hill as Armand. Then I was sent by the management to the Walnut Street Theatre, Philadelphia, and a new Camille, the first season, was Mrs. D. P. Bowers, who made a very pleasing person of the Lady. James C. McCallum was the Armand. Next Charlotte Thompson appeared for a few performances. Her Armand was Frank Mordaunt. Then Lucille Western again, and an amateur, a Miss De Marguerites. After that I went to the Chicago Museum, under Frank E. Aiken's management, and Octavia Allen, the leading woman, gave us a Camille in the lecture room, with John W. Blaisdell as Armand. At last I had a rest, under Augustin Daly at the Fifth Avenue Theatre, for Camille was cast and rehearsed, but never played. When Daly left the Fifth Avenue Theatre and Fiske and Harkins came in one of the first plays under their management was Camille, with Madame Modjeska in her refined and delicate interpretation of the role. Poor Frank Clement was the Armand. It was his first appearance in America, and, by the way, it was as the Count De Varville in the same play that he made his last appearance at Newark, N. J., in 1886. I have supported Madame Modjeska in Camille from Portland, Me., to Portland, Ore., and from Duluth in the North to New Orleans in the South.

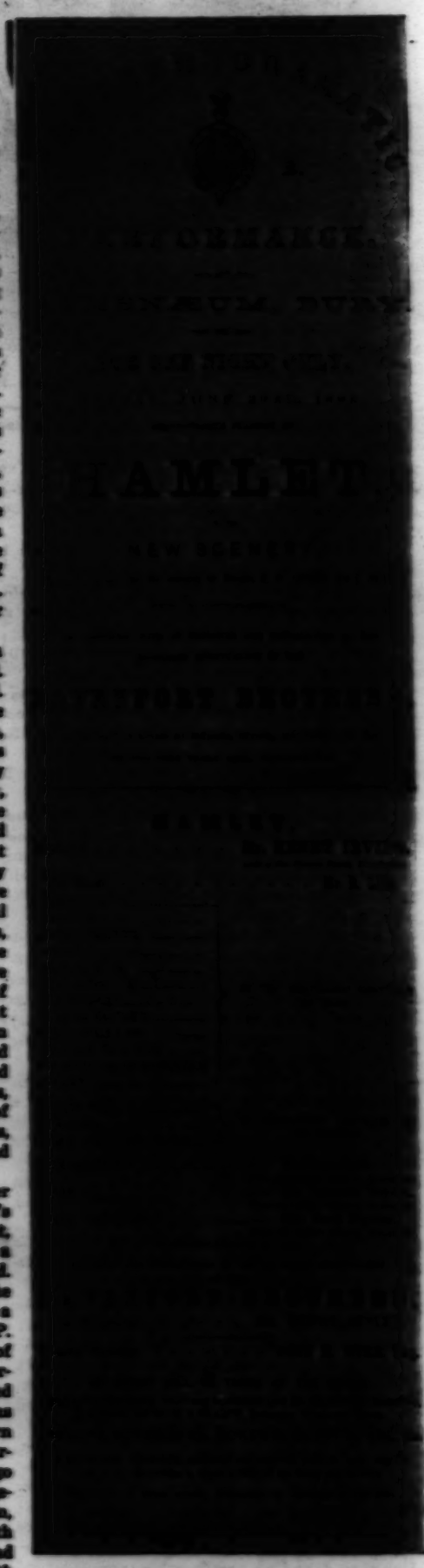
When I joined A. M. Palmer's company at the Union Square Theatre, Clara Morris was our stock star, and for two matinees a week for very nearly an entire season we had

AGED 28. TEN YEARS AFTER. TO-DAY.

CAREER OF A GREAT TENOR.

At the age of twenty-eight he made the hit of his life, and since has had the reputation of being the greatest Lohengrin the world has known.

Photo Granville, Melbourne, Australia. MADGE CORCORAN



Bill of Irving as Hamlet with Amateurs.

A CHRISTMAS STAR.

Camille. Charles R. Thorne, Jr., was the Armand, and, to my thinking, the best of them.

Madame Modjeska is the only Camille left in active service to tell her story, and of the others who played the several roles, it makes a cold shudder run up and down my back to think how very few are left.

In the repertoires of the many popular priced companies that tour the smaller towns, Camille is, of course, as popular as ever, and like The Lady of Lyons, East Lynne, and Uncle Tom's Cabin, it probably will emulate Tennyson's brook and run on forever.

OWEN FAWCETT.

AGNES ARDECK.

NIGHT.

THE TOWN.

The day ends. The glory of the sun passes, and Twilight, the grey vanguard of the Night, begins its advance. The gloomy courts and alleys—the side streets—the broad avenues feel the stealthy presence and yield to the gentle conqueror. Behind, massed in ebon solidity, the black-robed legions of the Night, with ranks unbroken, await the marching order. And now the order comes, and without trump or drum the mystic hosts descend. The vanguard vanishes before them, to leave their pathway free. Free? No, their march is stayed; the foe appears. Man rises to combat the pallsome forces. His weapon, filched from Nature herself, is light. Already his twinkling sentinels spring from everywhere; his battalions, file upon file, line every thoroughfare; his glowing shafts dart from every window, and here and there and in a thousand places a myriad lights burst forth. Thus is Night's army halted. Before the piercing spears of light the hosts of darkness fall back. The dark ranks have been decimated; the myriad gleams have hurled back the foe. The black-robed army retreats beyond the deadly glare, but no further. Held at bay, it rests, and ominously watches its enemy. Now and again some sentries sleep and lights go out, and then Night, crawling catlike, seizes them and darkness settles. The darkness of sins, foul crimes and blood. But what recks man of the Night-foe? Why fear, when here within the glitter of lights is day? There is no Night. 'Tis routed. Let there be light forever. Within his brilliant picket lines Man laughs and makes merry, nor do his thoughts expand beyond the confines of the light. As for what may be beyond, no matter; here all is bright and gay. Thus the hours pass. Man, safe within the circle of his artificial day, knows naught of Night. Above and on every side the halted legions stand, eager to seize the foe, yet helpless. Now comes dawn and sunshine, and the legions vanish. The battle of the Town with Night is done.

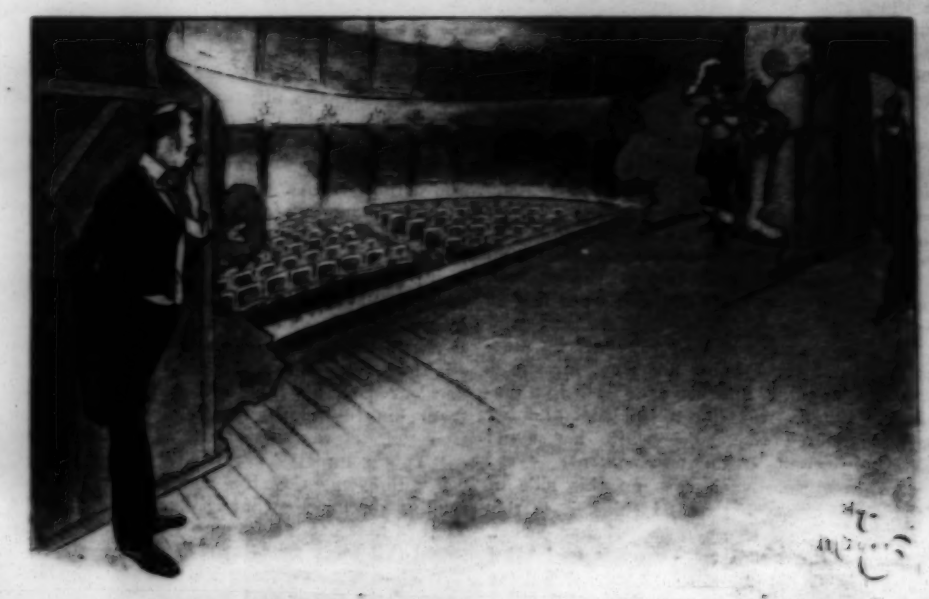
THE WILDERNESS.

The sun has dropped behind the hills, but in the clear, pure air its glow illumines long the Western sky. Ere it has disappeared the dusky vanguard has arrived, and Nature's brilliant canvas is seen as through a veil, the rich tints dimming as the Twilight hosts pour in. And when the Western glow dies out the silent legions of Night's army sweep forward. No foe checks them here; naught of man's devising stops their steady march. And soon the wilderness is theirs, and all about is blackness, inky, dense, impenetrable. With its coming falls a hush on everything; the black-robed conquerors ask only silence. How solemn, how majestic is the scene. To speak were sacrilege; one may but bow the head in reverence. Look up again; above, far off in space, the stars, the camp fires of Night's army, twinkle. Their number seems infinite—infinite as the distance that separates them from the earth. Bewilderingly beautiful are they, studding the dark heavens in fantastic forms, the richest jewels that ever mortal saw. As the Night wears on the eye probes the blackness till many objects are distinguishable. An odd semblance have they now; strange shapes and sizes, but still black—the pall shrouds all. Such silence reigns that the faintest sound is magnified. The purling of a far off brook is plainly heard; a leaf falls there, cutting the stillness like a knife, while whippoorwills, and frogs, and crickets voice a chorus. Man, alone with the Night, feels its greatness, and his littleness. How puny he and all his fellow beings, beside the immensity of the universe. The awe inspiring thought bears in, for naught distracts from its contemplation. Yet it crushes not; rather does it inspire. Grand though the universe be, he is an atom of it, a wondrous atom. And to him in wordless whispers come the voices of the night, that urge him on, and tell of fame and love and happiness. Great deeds are planned and noble thoughts are born, while Night's army holds the wilderness a captive. And now its liberty draws near, for in the East the sky blushes with the rosy tinge of dawn. The ebon legions see it and are gone. 'Tis day again. The night of the wilderness—the night of God—is done.

PHILIP JACQUES.

LEXINGTON: "Lushman had a new role last night."

MADISON: "But it was the same old jag."



Manager (looking at his empty chairs): "Well, it's a good thing that nobody comes. This would make an awful impression."

HOW SHE CAME TO HIM.

THE day before Christmas and the first heavy snow-storm of the season. So beautiful a storm that even the shivering, half-clad children of the slums rejoiced to see it, for no child is too poor to slight the fun of making and flinging snow-balls; while the gay, warmly clothed children of luxury felt that the softly falling feathery flakes had come in direct answer to their prayers for a white Christmas. As the short Winter afternoon waned and the gas-lamps and electric lights added their brightness to the gay scene of brilliant shops and hurrying, laughing, men and women—belated Christmas shoppers—the crowd seemed to increase instead of growing less, as on other evenings; and the beggars at their accustomed places, the cab and carriage drivers on their vehicles and the crossing-sweepers at the street corners, each and all settled down to a new lease of business, and felt that their trade for the day instead of ending had only begun—with exceptions here and there. Among these might be reckoned the blind who were really blind, the cabbies who were only paid by the day and had no personal interest in the cabs they drove, and one crossing sweeper, a familiar figure to pedestrians about Fourteenth Street, and known for many years as "The Duke"—a subriquet bestowed on him by a gay young girl with a talent for keen observation and the weaving of romances.

The Duke had been well remembered by his patrons from the first snowflake that had fallen, and as he swept away the fresh snow, wielding his new broom with the unconscious grace and dignity that had given him the appellation by which he was known, many a smiling young girl dropped a dime into the hand that was never held out for alms, but extended only to receive payment for work faithfully accomplished.

"What a handsome old gentleman!" exclaimed one young girl to her companion. "And what on earth is he doing there, sweeping a crossing! He must be a gentleman—he is, I am sure of it, with that head and the way he carries it."

"Yes," was the reply. "I call him 'The Duke,' you know—that's he—I've often spoken of him. I know he's the hero of a romance, but I've never been able to unravel the tangled threads of it, though I have gone so far as to find out his name and where he lives. But he didn't let any one know him, and, of course, the name is not his real one, and I've long ago stopped trying to penetrate the mystery, because I felt it would be impertinent to try to find out a secret so well guarded."

"Fancy! And you have never spoken to him?"

"Only just good-morning or good-evening, as you heard me just now. I was tempted to wish him a 'Merry Christmas,' but I stopped in time. It would have seemed such irony, and might have hurt his feelings. How it snows! I've only one more purchase to make, and then we must hurry home. It is close on dinner-time."

And they were soon hidden in the hurrying crowd. The Duke stood leaning on his broom, and gazed wistfully after the taller of the two young girls, and when he could no longer see her a short, broken sigh—a half suppressed moan—parted his trembling lips, and then he turned away, while his broom dropped unnoticed and two or three small coins slipped from his hand and were lost in the snow.

"She makes me think of Estella," he murmured, "and yet I know not why, for she is dark and laughing, and her eyes flash like diamonds. Estella was like a tall lily, and her hair shimmered like gold—while her eyes! Ah, those great calm, pansy-purple eyes! There never were such eyes on this side of Heaven—so deep, so true. I think it is this girl's smile that reminds me of her sweet, trusting, radiant, and yet—she left me! But did you leave me, Estella? I cannot believe it—I shall never believe it! No, dear, till I die I am waiting for you—hoping, believing that you will yet come to me!"

While he spoke the old man had joined the crowd, and hurried along by it he had reached Sixth Avenue, walking down that thoroughfare with a haste born of the unconscious desire to keep pace with the hurrying men and women who were going in the same direction; and it was not till he had turned into a narrow side street and finally stood at the open doorway of a tumble down old house that he paused for breath.

"Good-evening, Mr. Brewster!" said his landlady, whose rotund bulk half filled the open doorway. "It's tired and breathless you are, an' no one waiting for you in that cold room upstairs. Sure it's Christmas Eve and no hurry at all, at all!"

"Good-evening, madam," was the response in a grave, quiet tone, for the Duke was lost in thought, and probably unconscious to whom he spoke, or what words had been addressed to him. He raised his battered old hat and bowed to Mrs. Flanagan as if she had been a duchess, and she looked after him until he disappeared in the gloom of the rickety old stairs, up which he climbed slowly, laboriously, stopping often to draw a long, sobbing breath; and once or twice to press his hand against his breast.

"Look at that now," said Mrs. Flanagan to herself; "sure he is a fine lookin' old body, and one of the rale aristocratical kind, as they calls thim. He looks like a lord an' no less, an' if he should turn out to be the Mr. Brewster my friend O'Grady's lookin' for 'twill be a fifty-dollar bill in my pocket this blessed Christmas that ever was! An' Holy Mother! Why don't I go an' tell the same to O'Grady before some one gets ahead o' me!" And with the sudden energy born of the thought Mrs. Flanagan was soon lost in the crowd that carried her along to the familiar beat of her friend, Officer O'Grady, a prominent member of the great city's police force.

The Duke had entered his dark and dreary room on the top floor, and, tired out by the long climb upstairs, he sank into one of the rickety chairs.

"How cold it is—but there is still a little wood and a few coals!" he thought—sometimes speaking to himself in low gentle tones, and sometimes thinking unspoken words. Besides the handful of kindling wood and the scant supply of coals, there was further suggestion of comfort in a small loaf of bread, a slice of cooked ham, two or three eggs and a bottle of milk; and at sight of these luxuries the Duke smiled—for he had placed them in readiness for his frugal supper when he had gone out in the early morning to his day's work.

"Quite a Christmas feast!" he murmured in the low well-bred voice that always attracted the attention of strangers. "I believe I am hungry! That's why I feel so seedy to-day," and he hastily gathered together some scraps of paper, and, having skillfully piled the wood and coal on it, a bright fire soon rewarded his efforts. Then he lighted the gas—for he had stipulated for that luxury in renting his room.

"Blessed be Heaven for light!" he murmured. "What a difference it makes!" And he was soon busied in preparing his one precious meal, using the newspaper in which his groceries had been wrapped for a tablecloth, and carefully selecting from a last remnant of by-gone treasures a very threadbare linen napkin, a solitary silver spoon and fork and a cup and saucer of delicate china still in fair condition, though slightly chipped about the edges. When all was ready he seated himself by the rickety table and ate and drank daintily, with the unconscious ease that marked his slightest act. When the meal was concluded he cleared off his table and shook the crumbs from his tablecloth, observing for the first time that the newspaper was of recent date.

"This completes my feast," he exclaimed. "I will even enjoy the mental recreation of reading the news—what if it is two days old? That is new enough for one who left the busy world full forty years ago!"

With a strange smile he began at the first page of the paper and read carefully, column after column, page after page, not neglecting even advertisements, till, of a sudden, he sat up with a half suppressed cry, the blood rushed to his face, his gaze became riveted to the words which had so startled him into closer attention, and then as the newspaper rustled in the grasp of his trembling fingers the color receded from his flushed face, leaving him pale as a white and withered camelia blossom.

"At last! Now she will come to me!"

The words fell from his pallid lips in broken, bitter accents—only to be followed by tender, entreating tones and a gentle rain of tears from eyes that had too long been dry.

"No, no, Estella—forgive me, dearest, that I should repeat their cruel saying even in scorn of its meaning! Well I know, and have always known, its wicked untruth! But where—where have they hidden you from me? Where shall I look to find you? Or must I wait, wait, and still wait, till you come to me even as you promised so long ago!"

Again he fixed his gaze on the newspaper, and once more read over the lines which had so startled him, but this time calmly, slowly and in a voice that had suddenly taken on a strange new tone of authority and self-possession.

"'Information wanted of Arthur Brewster Cecil, third son of the sixth Duke of Belfort. He was last heard of by his family as having emigrated to America about forty years ago, this sudden disappearance having been caused, as was supposed at the time, by an unhappy attachment to a young woman in every way unworthy of him. It was reported at this time that the young person—a very promising and brilliant stage beauty in her day—had also left her native land for the hospitable shores of a younger country; and, to those most interested, this fact had sufficiently explained the cause of Lord Arthur's disappearance. Should these lines meet the eye of Arthur Brewster Cecil, or any descendants of his—in the event of his having married—he is, or they are, earnestly requested to communicate with Messrs. Lovat, Day and Company, who are in possession of all the facts necessary to secure to the rightful claimant the dukedom of Belfort, now vacant in consequence of the death without heirs of the first and second sons of the late Duke of Belfort, recently deceased at the advanced age of ninety years.'"

"My poor old Dad!" murmured the Duke; "So it is my turn at last! And neither Harold nor Alfred lived to succeed him! Too late—too late! Everything comes to me too late, unless she comes with it. Oh, Estella—Estella—come to me! And why not? I dreamed of her last night—beautiful, loving and gentle as when last I saw her. It shall not be too late—I am no longer poor and helpless. Wealth and power are mine, and they will fight *for* me now as in the years gone by they fought *against* me! Estella—star of my life, shine on me once more and show me the way!"

He rose and turned on the gas jet to its full capacity and piled every scrap of kindling and coal he could gather together on the already bright and glowing fire; and in the renewed warmth and brightness he didn't feel the bounding pulse and the flutter of the heart brought on by excitement, hope and joy—though half conscious that he had stretched out his hand for the support of the chair into which he sank, pale and gasping, but with a look on his delicate features that seemed to chase away the care and wrinkles of age, till it seemed the face of a boy that was now turned eagerly toward the door.

"Yes," he breathed softly, so low that no ear could have caught the sound, "I saw her last night—so bright, so fair—so true, so real! If that door should open now and let her in it could not be more real or more natural—ah! There *is* a sound there—beyond—I hear her step—I would know it among ten thousand—Estella—Estella—at last—I knew that you would come to me!"

It was such a glorious presence that came toward him, surely no lover could have known or cared to know more than the happiness of feeling her arms about him, her kisses on his hair and brow and lips. The light of Heaven came in with her, and the peace of Heaven fell on his heart when she touched him—and the Duke accepted her without a question, without even a word of wonder or surprise.

"Dear Arthur," she said, at last, "you know that I could not come till now—I tried to, many, many times. But I had only escaped a little while before, and the way was so long and so strange, and they told me the right moment had not come just yet, and, though I was so near to you last night that I seemed to see you and wondered why you did not see me—"

"But I did, dear—I dreamed of you last night, Estella. I was asleep, but I knew that you were near me."

"Did you, Arthur? That was when I came so near—I knew then we had not long to wait. And now the long parting is ended, and we are together forevermore. But first I must tell you all, and you must forgive me—for I was not quite blameless. I was a foolish, credulous, jealous girl, and that was the cause of all our sorrow."

The Duke smiled on her with great tenderness as a father smiles on a well loved child who can do no wrong in his partial eyes.

"You must tell me nothing, Estella," he said. "How is it possible that I could hold you to blame for wrong-doing that must have been forced upon you by others—besides, we are together once more and nothing else is of any consequence. How lovely you are, dear—you don't look an hour older than when I saw you last—so long ago, I dare not think of it—and yet it seems but yesterday."

"It was but yesterday, Arthur—the past, however painful, is always yesterday to those who love, when they have met again to part no more. But I must tell you all that happened in that long ago, Arthur, for my sake even more than for your own, for it would stand between us in Paradise if I should feel that I deceived you even in my faults."

"Your faults, Estella! What are they? But it shall be as you wish. Tell me the story of the years that are gone—I am listening, dear."

Estella did not speak immediately—now that she had his permission she seemed uncertain how to begin, or where—but he said no word to hasten her. It was perfect joy for him to gaze on her face and watch the varying expression that played about the delicate features and glowed in the depth of the deep purple-blue eyes. Never, in the first loveliness of girlhood, had Estella looked so beautiful to her youthful lover as she looked now in the perfection of charm bestowed on her by suffering and sorrow to the eyes that had not looked on her for forty years.

"You know how we loved each other, Arthur!" she said at last, with a playful touch of coquetry that only added to her beauty.

"Yes, I know," laughed the Duke, without even remembering how long it was since he had heard that light-hearted, boyish laugh, and without a passing thought of wonder that Estella was still the girl of eighteen to whom he had lost his heart forty years ago. "I shall never learn when I did not know it, dear—it was a love without beginning or end—eternal as God who sent it."

"And yet I dared to doubt you, Arthur! That night when I promised to meet you in the little church outside of London I was hurrying along to keep my tryst when a figure started toward me from the shadow of the great yew-tree. I thought it was you—for the twilight was deepening and the resemblance was so great, while the voice, as you had often told me, had more than once deceived your own mother. 'Estella,' it said, 'we have been watched—we are betrayed! There are those within the church now who will forbid the marriage—come with me!' He seized my hand and drew it within his arm; and at his touch I shrank away from him—I *felt* it was not you. His height, his walk, his voice—all might have deceived me in that dim light and in the sudden alarm of his words; but at his touch I cried out and tried to wrench my hand from his grasp. I could not—for he was very strong—and while with one arm he lifted me like a child from the ground, with his free hand he threw my lace mantle about my head and face, stifling my cries—almost suffocating me—and before I could realise what had happened I was in his arms within the closed carriage that stood a few yards distant, and then I felt that I was being carried with the speed of racehorses away—away—I knew not where, but I could guess why, only too well! You had always laughed at my fears, Arthur, when I told you that there was danger to us from your brother Harold—and now I was alone and in the power of Harold! And, oh! How I feared him, for I knew by the instinct

that never deceives a woman that he had long cherished for me the kind of mad passion that some men call Love. I could not guess how the time was going, for my mind was in a whirl of fear and anguish, but I knew that hour after hour was passing, and still the carriage flew on, dragged by the half maddened horses that were being urged by the driver to ever renewed speed. By this time Harold had thrown back the mantle from my face, for there was no longer any chance that my outcries, if I had strength to make any, would attract the least attention. We were

HARRIETTE WEEMS.

miles and miles beyond the remotest outskirts of the city, and even the small towns through which we passed in our wild gallop had been left far behind. The moon was at the full and was now high in the heavens, and by its brilliant light I saw through the double windows that we had reached a wild and desolate part of the country, so sparsely populated that the few houses that dotted the landscape were miles apart. Secure in the knowledge that I was utterly in his power, Harold now spoke freely of the love he had never till then put into words. He declared his intention to make me his wife at any sacrifice, even in defiance of the anger it would bring upon him from his father and the loss of all the valuable unentailed property that would descend to him from his mother—whose anger, as he knew, would be even greater than that of the Duke—but his words made so little impression on me that I marvel now how I am able to recall them. It was only when he began to speak of you, Arthur, that my attention was aroused. He told me that you were engaged to that lovely cousin, Gwendoline, whose portrait you had once shown to me—that the marriage had been arranged by your mother and hers when you and she were children—that you had always loved her and always would love her—that your fancy (so he called it) for me was a mere boyish caprice that would disappear as soon as the charm of novelty and romance should have worn away—and I believed him, Arthur! That is the crime I committed against you—against the love of which I was not worthy—*then*—though I hope I have deserved it since, and do now and forever. But you see, dear, none of us know ourselves till experience has shown us the weak places in our characters. I was blindly, credulously jealous! And till that hour I had not known it. But, stricken as I was, almost to madness, by the plausible story he told me I did not yield at once to the poisonous falsehood. I denied—I resisted—I answered with a thousand protestations against his accusations; I defended you with every thought suggested by my own love and loyalty—but all in vain. He pitied me, condoled with me, sympathized with gentle, tender words—and still, through all he said, contrived to make me feel a deadly certainty in

CARRIE LEE STOYLE.

the story he had told me. I cannot explain this, Arthur—there are insane thoughts and feelings that can never be explained—I was jealous, and jealousy is a cruel form of madness. Presently the carriage stopped with a jerk and the door was opened—but all thought of escape had left me now. Harold lifted me in his strong arms, and carried me, unresisting, almost lifeless, into the house. As I learned afterward, it was a small country place belonging to the family—a picturesque and elegantly appointed house, but of small money value, and seldom ever used, except by the servants in charge of it. The housekeeper received me civilly enough, but with a certain veiled impertinence that I did not understand, and hardly remarked—my heart and mind being too much pre-occupied. As day after day went by the woman grew more respectful and even sympathetic, and as I know now she might have helped me had I cared to confide in her—but I never even thought of doing so. When I have, sometimes, reflected on all this, since the darkness of my soul has been turned into light, it seems to me that my brain had been stunned by the shock and horror of what Harold had said to me, and this will help to explain all that came afterward. A week, or more, had gone by, and I had ceased to count the days, for acute mental suffering had been succeeded by apathy, when I was roused one morning by the sound of voices in the room next to that which had been assigned to me as a boudoir, and I heard the housekeeper protesting eagerly, answered occasionally by Harold.

"'But, my lord'—these were the words that first caught my attention—'you cannot seriously intend to marry this young lady in the present condition of her mind—it would be a crime!'

"'And why, my good Mrs. Carey? Because in her present condition of mind she is willing to marry me? Is that a crime in your eyes?'

"'Yes, my lord—a horrible crime—for the young lady is not herself. At first I did her the injustice to suppose that she had come here of her own free will—as others have come, my lord, before her day, and on the usual terms. But since I have watched her and learned the difference between her and her predecessors I see that she is quite incapable of judging for herself; and, though sweet-tempered and gentle, she is quite out of her mind and liable at any moment to become dangerously mad.'

"'You are a fool, Mrs. Carey—you were always a fool, but never yet to the extent of standing in your own light. Don't make that mistake at this late day—believe me, you would regret it. Leave me to guide my affairs to suit myself, and I will still forget many little incidents in your varied career—which might embarrass you should they become public.'

"'Yes, my lord,' was the reply in a low

BERTHA CREIGHTON.

and trembling tone; and the voices ceased. The dialogue had no interest for me—I had followed it merely because the raised voices had attracted my attention; and when it was succeeded by silence I thought no more of it.

"That evening Lord Harold sent Mrs. Carey to bring me to the drawing-room, and there I found him, accompanied by an evil-looking man in the dress of a Church of England clergyman. The butler was also present and the housekeeper was bidden to remain. The strange man went through the marriage service, and I made the responses after him, just as I was told to do, Mrs. Carey and the butler acting as witnesses; and when it was all over Harold kissed me and called me his wife. Oh! Arthur, forgive me—don't look at me like that—my very soul, my eternal spirit, would die if you should refuse me forgiveness!"

While she had been speaking Estella had been looking directly ahead, seeing nothing, her gaze seeming to search far into space, but when she spoke of having become the wife of Harold Cecil a shudder shook her from head to foot, and turning suddenly she caught sight of Arthur's face, and its expression of anguish caused her to pause in her story and utter passionate entreaties to be forgiven. It seemed but a moment since she had seen him so young, so boyish, that she had felt all their past to have been but yesterday, but now he looked a broken, gray-haired old man, his face lined and wrinkled with the pain and suffering of desolate old age. And to his eyes also, Estella was equally changed. She was no longer

Photo Marceau, N. Y. LISLE LEIGH.

the bright and winsome girl of his happy youth—a blight seemed to have fallen on the radiant face and figure, and the glowing beauty of the jewel-like eyes was quenched. They looked at him, dimly, through a mist of tears. His heart melted at the change, and the flood of tenderness that overflowed it again brought back, like a lightning change, the look of youth and boyishness to his worn face.

"I forgive everything, dear," he said. "That is the strange part of it, for I was not always so. I can remember when such treachery on the part of my own brother would have roused every evil thought and feeling of my nature. But how could I blame you, Estella, for the wickedness of another? And I always knew you were the victim of error or wicked falsehood. I never doubted you, dear—it was all a hopeless tangle, but I did not suspect Harold of such cruelty, though he tried to turn my heart against you, and that first roused suspicion in me. Tell me all, now, Estella—since you have begun the terrible story—that no thought of it may ever again come between us."

"There is little more to tell you now, dear. My life passed as in a dream, from which I hardly asked to awaken lest reality should be worse than seeming. The cloud on my mind deepened—I moved in a strange, unreal world; and I suppose Harold soon wearied of the half crazed, lifeless creature I had become. I noticed that his frequent absences became longer and longer, and if I had any thought on the subject it was that some absence, longer than all others, might last forever, and that he might never return. What might happen to me in such case I neither cared nor thought of—I lived entirely in the present moment. The housekeeper and the woman who had been provided as my personal attendant were kind, and attentive to all I said or wished, and I asked for nothing more. But do not think that I had ceased to think of you, Arthur. The insane jealousy which had clouded my judgment gradually wore off, and my longing to hear something about you, if only the sound of your name, became so great that I even questioned Mrs. Carey, who might, as I surmised, be able to answer me with some amount of certainty, since she had been a servant of your family for many years. It was from her that I learned the atrocious falsehood of which I had been the foolish, credulous victim. She it was who told me that there had never been any thought of marriage between you and the beautiful Gwendoline, but on the contrary, that Harold and his cousin had been intended for each other almost from infancy. She then added, what I ought to have known without information from any one, that as you were the youngest son, there had never been any particular interest regarding your marriage. Her words stung me to madness. It flashed on me in a moment how I had been deceived, blinded, fooled—and all by means of my own unreasoning jealousy—and when Harold returned that evening, after an absence of several days, I upbraided him with all the passion and bitterness of despair rendered more unbearable by remorse. He laughed at me, and, catching me in his arms as I rushed toward him, declared that I was more beautiful than ever in my anger, and congratulated himself that he had found his tragedy queen again, instead of the lifeless statue in which she had so long concealed herself. He must have been mad, indeed, to say such things, for while he tauntingly, jestingly, called me his queen of tragedy, he failed to see the real tragedy within me, and kept adding fuel to the fire by assuring me that I should never see you again—never have the power to explain my disappearance, or deny the stories he had circulated concerning me. Up to that moment I think I had not been absolutely mad—insane—though probably unsettled and crazed at times, but as the full measure of his falsehood and my own cruel wrongs rushed over me I feel sure that I became hopelessly insane. The cunning and the treacherous calm that is a part of madness took possession of me, and restraining all outward appearance of the true state of my feeling I led him on to tell me all he had said and done; and thus I learned how he had spread abroad the story of my flight to New York with a millionaire American, adding (to use his own words), 'I reminded poor Arthur that you might return to him when he became Duke, for there was a prophecy in our family that in every third generation a third son should inherit the title—but he would be an old man first, and beyond the enjoyment of his rival's millions.' I shall not try to tell you all the pain and horror of these words, Arthur—"

"No, Estella," Arthur here interrupted, "don't try to tell me—even now it is too much

PHIL HUNT.

to bear—but I remember it, for those were the words he spoke to me—and always at the last: 'She will come to you, poor fellow, when the dukedom is yours! She is an ambitious girl—she knows how to wait.'"

"Oh, Arthur! Then he dared to say such words to you? I have hoped that perhaps he lied—that he was only inventing lies to torture me. But I avenged you, dear. While he spoke his words were like a knife being turned and turned again within my breast. Then all in a moment I could bear no more—what I knew must happen, had happened—and I have

SHADOWGRAPHS.

never regretted it. I don't regret it now—he had deserved a terrible punishment, and it was given to me to punish him. The table had been set for dinner just before he entered my sitting-room—a long, keen-edged carving knife lay within reach of my hand, and he had good cause to know the mettle of his tragedy-queen. It was a swift, straight blow, but he must have felt it coming, for he swerved a little and the stroke that was aimed at his heart went through the lungs. But it was fatal, though not so quick as I had meant, for it killed him at last, though he lingered in constant suffering for many long and painful years. . . . Within the next twelve hours I had become a raving maniac and was shut up for life in a lunatic asylum. But before they took me away Mrs. Carey had promised to send a written message that I had sealed and directed to you. It contained a single line: 'Arthur, believe in me in spite of all—I will come to you!' There was no time or opportunity for more. I never knew whether the message reached you. The woman was evidently terrified and anxious not to be mixed up in all that was to follow; and when I was taken away, raging and shrieking in the delirium of madness, I had ceased to care what became of me—of her—of any one. . . . I escaped at last, Arthur—not long ago—I don't know how or when, but they told me it was not yet time to come to you—and then all time seemed gone forever, and I found myself here, and with you—and what matters aught else? I have told you all, and you forgive me?"

"From my heart, dear one—from my soul! Look—here is your message—sleeping or waking it has never left me," and taking a slip of faded yellow writing from his breast-pocket he showed it to her. "It was a message from Heaven, Estella. I have never doubted it. I have waited for you, sure that you would come, and though it seemed so long, so long, now it is as yesterday."

"Believe it so, Arthur—but yesterday, and all the long horror and suffering that parted us only an ugly dream!"

"An ugly dream—forever ended, Estella!"

He bent toward her and his arms opened to embrace her—and then her head lay softly on his shoulder and his lips touched her lips.

"Estella—my wife—my own forever!"

* * * * *

The low, quick rapping on the door grew louder and louder, yet no voice answered, and Mrs. Flanagan, with her friend O'Grady, began to grow impatient. There was a third person also, a dapper looking lawyer's clerk of uncertain age, who began to look anxious as well as impatient—for to him much depended on the correctness of the information which Mrs. Flanagan had that Christmas Eve brought to Officer O'Grady.

"Sure he's never gone out again!" exclaimed Mrs. Flanagan. "An' him that tired out when he came in an hour ago—I'll make bold to try the door," and gently turning the handle she pushed open the door and entered, followed by her two companions. A cold gust of wind from a partly open window blew into their faces, and fluttered the flame of the gas-jet. Perhaps the Duke had felt the need of fresh air as the fire burned up and the room became too warm—or perhaps the quick beating of his weakened heart and fluttering pulse had called out for help. Any way the window was opened and a little drift of snow lay on the sill and on the floor below it, and the fire had long since burned out, for the room was so cold that Mrs. Flanagan shivered as she stepped across to the rigid figure in the chair just under the gas, the light of which rested on a pale, calm face, serene and smiling as confident youth, sweet and peaceful as childhood.

"The Lord bless us and be good to us—and to *him!*" exclaimed Mrs. Flanagan, crossing herself devoutly. The two men gravely removed their hats.

"His Grace, the Duke of Belfort, has gone up higher without our help," said the lawyer's clerk. "This will be great news for the heir-at-law!"

"Faith, he has the best of it, any way," said Mrs. Flanagan, gently touching the gray hair. "He looks like a happy child who has just reached home and all he loved—may be he has. God rest his soul!" And again she made the sign of the cross on her own ample bosom. And outside the sleigh-bells jingled merrily, the snow fell faster and faster, lights flashed brighter and brighter, and above the chimes that rang out from time to time could be heard gay voices calling to and answering each other with cries of "Merry Christmas! Merry Christmas!"

ELIZABETH C. WINTER.

EDWIN KEOUGH AND DOROTHY BALLARD.

ADMIRASHUN.

Hully Gee! but I'd like ter be
  Dat guy wid de shiny lid;
He juggles de part o' Slippery Flea,
  Wot kidnaps de tony kid.
D'ye pipe his shoes an' de spouty vest?
  Gee, woun' dat rattle yer trap!
An' de checkered suit an' de twofer, just
  Aint de actor's job a snap?

Hav' yer seen de play? Well den youse lose!
  I aint missed a go dis week—
Dey've a hoss called Bobs an' a dorg called Boose,
  An' de leeriose lookin' beak;
A game o'cards dats a luiu, see!
  An' a blokie dat cuts his throat;
An' a brace o' murders dats up in G,
  De kid, an' a bute trick goat.

De hero's a jerk wid a windy yap;
  De duck wid de legs, a peach;
But de villin, me fren', has de real cheese snap—
  Gee, he has de beautyous reach!
An' de slickest way of puttin' 'em out
  Wid a swing from de right, yer on?
An' de upper cut dat fetches a shout
  From de swells below, no con.

I tell yer de actor's job is it!
  W'y nuttin' is doin' all day,
An' de ladies a-winkin' de joyful wit
  W'enever yer looks dere way.
An' de big bokays, cigars and drinks
  Dat lays fer yer on de street—
I wish I wus big, fer den I thinks
  I'd give de perfesh a beat.

ORMSBY A. COURT.

A VISIT TO A FRENCH FAIR.

TWO exceedingly gifted Parisian artists but of a frankly Bohemian temperament are MM. Marcel Capy and Mars. After an excellent luncheon one day in the early part of last September at the Hotel Continental—when M. Boulenas produced his finest ruby-tinted Médoc—these jolly fellows proposed a visit to a fair at Puteaux—on the Seine not far from St. Cloud. Of course, I was delighted, as they had both promised to make some sketches for the Christmas number of THE NEW YORK DRAMATIC MIRROR.

We elected after some discussion not to go by rail but by the river, and I was glad we did, as just opposite Billancourt we saw a man wading about in the shallow part of the stream clad in a diver's costume, clutching at the broad end of a scow, in which was a woman in a white cap and polka-dotted bodice, with a little pug nosed boy in her arms whom she was presenting to the man in the water.

THE DIVER.

The Woman: "Be a good boy and kiss papa."

The Absorbent Mustache.

"*Oh! la, la!*" said Marcel Capy, "she is perhaps asking that little *singe* (monkey) of a son to kiss his dear papa." And he made a rapid *pochade* of the scene on the ample cuff of his shirt, which he afterward elaborated into the picture here given.

Considering M. Capy only had a few moments to scratch the sketch he admirably caught the countenances of the quaint old dame and the cub of a boy in her arms.

The boat called at St. Cloud to take in passengers, and there came on board a trio of itinerant musicians. I suggested they would make a telling sketch, and M. Mars whipped out his sketch book, and in a few moments noted the queer figures, the bizarre costumes, the instruments of these wandering minstrels, who, like myself, were on their way to the horse show and fair at Puteaux.

We arrived at the fair. The place was resonant with the mechanical music of merry-go-rounds, the snorting of steam engines, and the melancholy melodies which blind or maimed beggars grind out of those humble piano-organs rarely seen except at fêtes or fairs in France or England.

The sloping green fields leading up to the northern height on which Puteaux stands had been invaded and occupied over a space of many acres by the nomads and tent dwellers who cater for the amusement of the humbler class of holiday-makers. Scores of caravans were drawn up outside the encampment of the "shows," and the general effect of the scene suggested a blend of pandemonium with Coney Island on a Fourth of July. It is believed that people buy and sell cattle and sheep at this fair. If so, the transaction is conducted in those unearthly hours of early morning which are beloved of the agriculturist. At four in the afternoon the only visible representatives of the bovine tribe were two small droves of depressed bullocks, which found a depraved pleasure in obstructing visitors anxious to get to the fun of the fair, and frightening fair damsels who had journeyed in Sunday bravery of feathers and silk from the outskirts of Paris. There were also about a score of sheep, but the only business done with them was to block the gate which gave entrance from the high road to the fields.

I observed there were few elderly people in the afternoon crowd; probably they had done the real business of the morning and were jogging quietly homeward, leaving yokel and Parisian to make audience for conjurer and tumbler, to patronise the *tir* (shooting galleries) and the swing boats, and to revel in all the gayeties of the "pleasure fair."

There was not much variety in the "pleasure fair" for the sophisticated tastes of Parisians who are accustomed to the revels of the metropolitan music halls. But the bucolic visitors—men with ash sticks and trousers strapped under the knee, maids with agricultural waists of forty-inch span, who saw nothing inartistic in the combination of a print shirt waist with a black satin skirt—reveled in the harmless pleasures of the merry-go-round and the swing, tried their strength, shot at the bottles, rioted in greasy galette and cheap claret, and threw wooden balls with infinite zest at the painted semblance of Napoleon III with rows of clay pipes for teeth.

Puteaux fair is not picturesque, but it is quaint. There are probably as many "horse-copers" and thieves to the square inch as in any corner of the world, and its frequenters take their pleasures noisily and blatantly. Yet there is just a spice of old France about it, and it is one of the few treasured holidays of the unlucky farm laborer, who will treasure the memory of its enjoyments through many Winter evenings when he has (reluctantly) gone—back to the land.

There was very little at the fair that was novel, and M. Mars remarked everything there had been drawn and pictured *ad nauseam*. We happened upon a short man wearing a low-crowned soft hat and a tall man with an exaggerated high hat. One looked dwarfish, the other a relative giant. M. Capy made a sketch on his other spacious shirt cuff. After he elaborated it, he called it "Compensation."

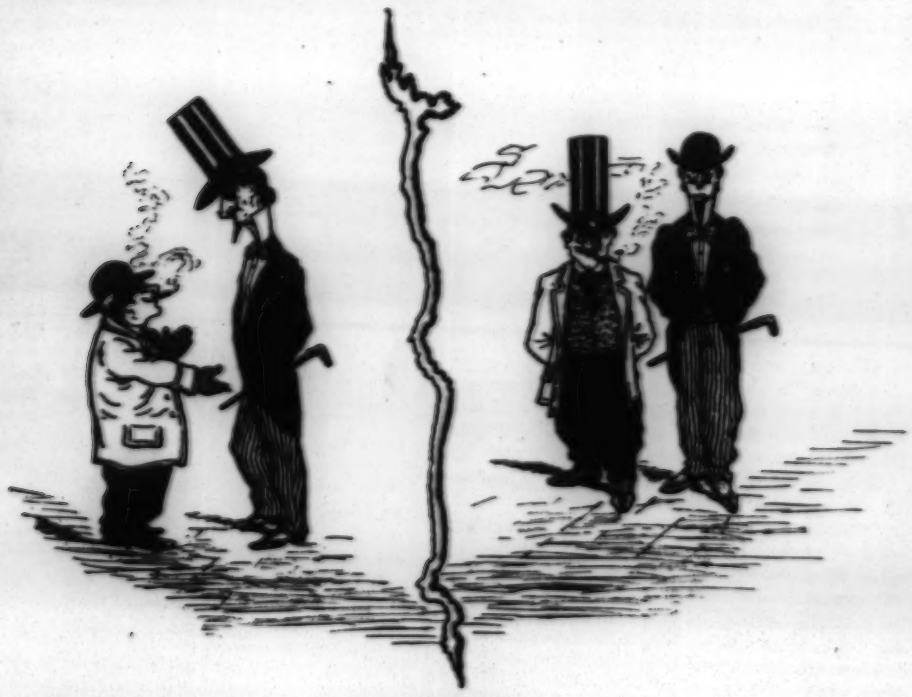
In one of the *buvettes* of the fair we spied a droll fellow with a huge overgrown moustache beneath his broad Bardolphian purple nose. M. Mars asked him to join us in a drink. He accepted, remarking: "When I treat myself to an absinthe I require two drinks, as my thick moustache absorbs one." The waiter who stood behind the *vieux* had a characteristic countenance, and the two made a telling sketch.

The Wandering Minstrels.

There was a small, grubby canvas dramatic booth at the fair where a five-act tragedy was hustled through in less than fifteen minutes. The manager, a burly man of globular proportions, a typical French peripatetic manager, stood in front. As we approached he said to a man who kept a cafe hard by: "Tell me, where is that idle fellow Dujaret (who chanced to be passing), the low comedian, playing now?" The *cafetier* at once responded, "Usually in my *café*—at dominoes or billiards." Mars made a sketch of the pair, and called it "Un Renseignement."

On our return to Paris from the fair we met again at the new and sumptuous Elysée Palace Hotel in the Champs Elysée to dine at half-past seven, and M. Cesari, who has the most accomplished chef in Paris, had arranged for us a cosy little game dinner in his best style, the *menu* including grouse from the moors of Scotland, and melons, peaches, and grapes from Nemours, famous for its cultivation of choice fruits. After dinner there was a reception and dance in the elegant salons of the hotel, to which M. Cesari courteously invited us. The people who attended were *tres chic*, and evidently of the aristocratic *quartiers*. It occurred to me that a change of sketch from the humble side of French life, as seen at the fair, would be acceptable, and I desired M. Mars to sketch a *distingué* couple. The lady, I discovered, on inquiry, was a popular actress, a member of the company of the Odéon, and her cavalier was a diplomat of some distinction attached to the French foreign office. Here is the sketch.

HOWARD PAUL.



COMPENSATION.

"You are taller than me, but it's only a matter of hats."

"We exchange, and Voila! I'm as tall as thee!"

The Distingué Couple.

WHAT CHRISTMAS BROUGHT.

(An Old Actor's Story.)

Hark! bells upon the air!
And snow upon the ground!
Within, all snug and fair,
With jolly comrades round!
"I'll tell you, lads," says one,
"What Christmas brought to me—
'Twas many years ago,
When I was young and free!

"Oh, what a wild, white day,
Oh, what a fearful night!
I wandered from the play
To where my home shone bright;
Beside my door I found
A bundle, tiny, warm;
I pressed it to my heart,
And bore it from the storm!

"A little child, it grew
In beauty wondrous fair;
I treasured it with pride,
It was my only care!
How like a flow'r it bloomed,
Its root within my heart.
Oh, 'twill be bitter days
When Neil and I shall part!

"Oh, many Christmas gifts
May come the heart to bless,
But mine, ah! gift divine,
And more than words express.
I was a young man then,
I am an old man now;
And do not need to wear
A white wig o'er my brow.

"Ring on, sweet Christmas bells!
Ring in the glad New Year!
Ring happiness and peace
To comrades, homes so dear.
And, boys—ah, she is here—
Allow me, Neil, my friends!—
Not always such a gift
As she, old Christmas sends!

—MONROE H. ROSENFELD.

THE life of the professional Thespian is either one of two extremes—a jolly or wretched one. This state of affairs has been in evidence for years, no effort having been made to better the condition of things.

The performer—for all actors are performers, if all performers are not actors—either has a high hope or no hope at all, and many accept a position without even inquiring into the stability or possibility of the enterprise to navigate. The result, in many instances, is that they become stranded in some desolate part of the country without a change of clothing, and often without even a postage stamp with which to write home for assistance. But this does not affect their ambitions. They will

"Un Renseignement."

take the same chance the very next day if it offers.

The theatrical business—that is, the business end of it—which embraces the promoter, manager and treasurer, is each year becoming a more widely recognised factor in American speculations; but the poor traveling performer, who is getting more plentiful each day, has done practically nothing to protect his or her interests. It is the same to-day, so far as unreliable combinations are concerned, as it was ten or even twenty years ago. You may earn your salary and get it, but if you don't get it, you don't, and it is merely entered in your date book as an experience.

HARRY M. SCOTT.

FROM JAPAN TO RUSSIA.

OUR journey commenced at Kobe, Japan. The day was very like one in New York in early June. The small parks were filled with ladies and children arrayed in bright colors and ornamented with the many kinds of natural flowers common to the season here. The most beautiful roses adorned the almond-eyed Japanese maidens, while the little girls with garlands twined around their shoulders and waists were as pretty as pictures. We regretfully left this scene of beauty for a trip through the cities and towns along the western coast of Japan, supplemented by a flying visit to Siberia and Russia, via Korea.

A STREET MUSICIAN.

The next day we boarded the steamship "Nagato Maru," a Japanese vessel, on which we made the first part of the trip. The day was fine, and the scenery along the Inland Sea was delightful. On arriving at Moji in the forenoon, we went ashore and rode in "kurumas" to the Japanese hotel. At the entrance we took off our shoes and put on Japanese sandals. The servants at the door knelt and bowed their heads to the floor, arose and led the way up a flight of steps through some balconies to the reception room, that was furnished entirely in Japanese fashion. The raised floor was covered with padded matting and cushions took the place of chairs. On one side the floor was raised more than on the other, and was decorated with bronze jardinieres filled with palms, small tables, screens and other articles of ornament. In the center of the room the bronze charcoal stove was burning. We sat down on the cushions and our guide clapped his hands, which call a pretty Japanese maid answered. The guide gave an order in Japanese, and presently refreshments were brought in and placed on a dainty lacquered table. The balcony that surrounded the room on three sides was very picturesque. The first two feet from the floor was of thin wood, the next two principally of glass, and the rest made of a thin lattice work of wood covered with white paper. Moji is on the Island of Kyushu. Aside from being one of the principal coaling stations of Japan, it is not a place of much business activity. After returning to the ship we sat on deck for some time before she left Moji harbor, watching the coaling of several large steamers. Great flat boats, called "lighters," loaded with coal were brought alongside each vessel, and about fifty "coolies" did the work of loading each boat. The coal was carried up rope ladders, and such lively work as was accomplished we never witnessed before.

We sailed from Moji at four P.M. The sea between Moji and Nagasaki, our next stop, was a beautiful sight, and the water in the wake of the vessel, after the sun went down, seemed all ablaze with phosphorescence. We arrived at Nagasaki about six in the morning and landed at eight. The hotel to which we went is under English management, and while there is less bowing and smiling than at the Japanese ones, we found it more to our taste. After "maru maruing" (sight seeing) about the town, we visited Sakata's tortoise shell works. This firm's manufactures took the medal at the Chicago World's Fair in 1893. Nagasaki does not compare favorably with Tokyo, Yokohama or Kobe, although we passed some attractive dwellings. The servants at the hotel were Chinese, and not so polite as the "Japs." We sailed at six for Fusan, Korea, where we arrived in due time.

JAPANESE ACTORS.

In the matter of novelty, Fusan certainly exceeded any place previously visited. We remained on the steamer's deck for an hour before breakfast, gazing toward the shores of the hermit kingdom. The morning was an ideal one, and it was delightful to breathe the pure air of the sea and to watch the green mountains as they gradually came into sight. To seaward the soft sunshine upon the water painted the horizon with the most delicate tints. We sailed into the harbor at nine, and soon after visited the town.

Everything on shore was so new and interesting that our impressions became somewhat confused, and it is difficult to describe them. First, the Korean dress is extremely odd, of which the pictures give a better idea than can words. The men are great big fellows, but not as bright looking as the "Japs." Japanese "coolies" were overseeing the great gangs of Koreans hard at work on many things. It looked pitiful to see these huge fellows ordered about by men so much smaller than themselves. The rice industry seemed to predominate. Japanese are largely in control of the shops. The Koreans dress in white with odd-looking black hats. These are only worn by married men, however, but as there were many of them, we judged that marriage is very popular here. The men are very strong, as the monstrous loads they carried on their backs testified. They seemed happy and good-natured, and looked at us from head to foot and were as delighted as children to have their pictures taken, and viewed the camera with great curiosity. We returned to the ship in a "sampan" propelled by Korean boatmen. As we boarded the boat once more a load of rice was being loaded on board, and the natives' singing as they worked was really pleasant to hear.

A STREET MUSICIAN.

We left Fusan on time and steamed rapidly over a smooth sea toward Gensan for several hours. The next morning our party walked from Fusan to Sakanoshita, a distance of two miles. The road led up and down hills thickly studded with the huts of peasants, now and then varied by a native shop, where knives, pipes, boiled potatoes and small dishes of cooked rice are for sale. As we passed along this road the sea was below us on one side and the mountains above us on the other. The village of Sakanoshita lay in the valley below and was an interesting sight. All classes of natives are comprised within its limits. We met on our way many villagers going to Fusan, both men and women. The women were of the servant class and carried on their heads great tubs of fish, while the men were mostly loaded with packs of rice, held in frames that rested on their shoulders. It was astonishing to see such heavy loads borne by human beings. We met a few riding on donkeys and learned that they were of the better class, Korean merchants, etc. They sat on red leathern saddles with feet nearly touching the ground, while the donkeys were led by servants with halters strung with glass rings, ringing musically as they jogged along. We also met some odd looking fellows dressed in white gowns over which were long black net cloaks. On their heads were broad brimmed, low crowned hats. These were priests. The village more nearly resembled a great gypsy camp than anything else, with the exception of two or three streets made up of the dwellings of the upper classes, that appeared quite comfortable. These are low thatched cottages with small gardens surrounded by high bamboo walls. The people, who could be seen eyeing us from behind the bamboo gates, make pleasure their principal occupation. From the glimpses we caught, they rested on the floors, and both men and women smoked from long pipes and played games with chips of colored glass. In the other portions of the village the women were busy cooking fish and rice. The children resemble young Indians and crowded about us in swarms, each with a boiled potato in his hand. The boys, ranging from sixteen to twenty years old, were dressed in wide white trousers, white coats and bright bands of muslin around their heads, and were large and good-natured. We took a picture of a representative boy of this class drawing water from a well.

At our next stop, the harbor of Gensan, a school of "flying" fish gambolled all the afternoon alongside the ship and were very interesting to watch. These waters abound in this species of fish.

JAPANESE "HORSE AND CARRIAGE."

At Gensan we went ashore for only a short time. We visited the two post offices, Japanese and Korean, and purchased a number of the Korean postage stamps, as they are very novel and rare. Tigers lurk in the jungles at no great distance from here. Two fellow passengers disembarked at this place to remain, and although entire strangers in this strange land, were received with a hearty welcome.

We sailed from Gensan at noon for Vladivostok, Russia, where our most engrossing and instructive journey came to an end.

JESSIE C. SHELDON.

HORTENSE NIELSEN.

IT MAKES A DIFFERENCE.

I.—*In a Legitimate Manager's Office.*

HAM FATT (*humbly*): "For Heaven's sake, give me a job! I'm desperate. I'll work for my board and $1.25 a week."

II.—*In a Vaudeville Manager's Office.*

HAM FATT (*cheeky and important*): "I will deign to consider a proposition to enter vaudeville, sir, if you will make the terms $600 a week, with a forty weeks' season guaranteed."

TO FRANCIS VILLON—1901.

Where are the dreams, the loves—the snows
That Villon wrote—the yesterday,
When in the garden bloomed the rose
By modern breezes swept away.
In memory's garden linger they,
Or blown afar to skies of blue
To dwell with fairy fancies—nay!
Poet! Behold your dream come true!

Still sounds the lute—the blossom blows,
And breasts in charm the sunset's ray;
The vine about the turret glows,
As Villon wanders through the play,
Verse broker, gallant soul astray.
We laugh, we love, we drink with you,
Again our women's hearts you sway,
Poet! Behold your dream come true!

We wot not of the mythic's woes.
Our pulses beat a roundelay;
Again your pen with music flows
To lead us to its measure gay.
Girls of the present bid you stay,
Villons to-day are all too few.
Make us a nimble chanson—pray,
Poet! Behold your dream come true!

L'ENVOI.

Prince Charming of the matinee
In memory of one we knew,
Here in your hand a rose we lay.
Poet! Behold your dream come true!

KATE MASTERSON.

THE PROFESSIONAL.

(*A long way after Kipling.*)

In times of storm and stress,
When sorrows do oppress,
Oh! sun, be kind and bright,
Blue moments put to flight—
Lest we remember,
Lest we remember.

Morpheus, drowsy God,
King of the Land of Nod,
For us who work and weep,
Ah! give us dreamless sleep—
Lest we remember,
Lest we remember.

And thou, oh! Nicotine,
Our ever loyal queen,
If trouble us enshrouds,
Pray hide it with thy clouds—
Lest we remember,
Lest we remember.

* * * * *

It's long lane that has no lovers.

None of life's lessons are free, and we are lucky if they cost us only money.

If you hold yourself cheap, others will hold you cheaper.

The cause of actors' insomnia—the ghosts of the parts they have murdered.

Confidence is a prime requisite in acting, swimming, and lovemaking.

At fifty some of us are well preserved; but the majority of us are well pickled.

Absinthe makes the heart grow fonder and the brain grow weaker.

How much clearer we can see certain problems with our eyes closed.

The crying of the baby helps to solve the mystery of what becomes of pins.

To fight the blues—run away from them.

There's a world of difference between liking critics to speak well of us, and asking them to do so.

When riding your hobby be careful it does not take the bit between its teeth.

* * * * *

It is a spoiled child
Who cries for the moon.
Man's but a grown child,
And ofttimes a loon.

* * * * *

Only aim high enough and you're bound to hit something.

'Tis of little benefit to be born with a silver spoon in one's mouth, if the spoon is not marked "sterling."

For a play to have the ghost of a show, it must have a show of the ghost.

As the shoemaker should stick to his last, so the actor should stick to his line.

In the battle of life the man who worries does not keep his powder dry.

If we could only see what is behind people's faces, how different the faces would look to us.

The relishing of a broad joke does not argue the possession of a broad mind.

Better somebody on the road than nobody in New York.

* * * * *

Let others sing of their fair ones,
Of their lips like the cherry ripe,
I raise my voice in praises
Of the mouth of my nut brown pipe.

Its touch makes the whole world brighter,
And brings up fair visions of bliss,
Its lips are forever responsive,
And ever give back kiss for kiss.

ERROLL DUNBAR.

CUPID GOES A-FLATTING.

SCENE: *A meadow.*
TIME: *Twilight.*
CHARACTERS: CUPID *and a few others.*

Enter CUPID: *He wanders about in distress, talking to himself, as though he were on the stage.*

CUPID: "If I had guessed for a minute what a time I should have looking for a permanent home, I should have settled in bachelor quarters! But I know what the Summer was! Batting about in hotels and ocean liners until I felt thoroughly a tramp. Then last season the only glimpses I had of domestic life were obtained in snatches; calls, teas, house parties, and Winter resorts. It cannot be possible that among all the desirable persons I have met and visited there is not one with whom I can secure comfortable lodgings. Of course, I am particular. I want a cozy place with modern improvements—finished with a little smartness, beauty, sentiment, and some traces of old fashioned belief and sympathy. Where shall I find it? Oh, this house hunting! When I once find a suitable home I shall settle for life! I am tired of roaming."

Enter DAPHNE *up-to-date—a tailor maid with a golf stick over her shoulder.*

DAPHNE: "Good-morning little fellow! What's the matter? You look as though you had lost your way. Can I help you any?"

CUPID: "I am sure you can. You look so clever. I am looking for a neat little home in a girl's heart. It must be warm, sunshiny, and sweet, with primrose fancies in the way of decorations, solid gold girders, and a few frivols for bric-a-brac?"

DAPHNE: "H-m-m? Do you object to a new woman?"

CUPID (*shivering*): "That depends. The last one—oh! of course—if the references are all right——"

DAPHNE: "References? How about your own, you little tramp? Who are you, anyway?"

CUPID: "I'm Cupid Love, Esq. I belong to one of the oldest families."

DAPHNE: "Ha! ha! ha! I've heard of you, you young rogue! Your credit is not at all good. How dare you speak to me about references?"

CUPID: "My dear girl, don't misunderstand me. I was referring to previous tenants. Some people wreck a place so."

DAPHNE: "Huh! The idea!"

CUPID: "Still, a thorough drenching with tears and a liberal application of contrition with an expressed purpose to be good might make the apartment very desirable."

DAPHNE: "Oh, say, young fellow, you're not looking for an apartment. You want a flat."

CUPIDLY (*sadly*): "I want a home, somewhere."

DAPHNE: "Well, don't lose your time looking among the girls in my set. We only give a lease for a week, strictly on approval, and we sometimes let new tenants move in right over the old one's heads when we aren't quite sure."

CUPID: "Sure? Of what?"

Photo Bellow, Providence.
HAROLD KENNEDY.

DAPHNE: "Of everything. One wants to be quite certain!"

CUPID (*swaggering*): "Oh, I'm all right! You can look me up."

DAPHNE (*closing her left eye slightly*): "Yes, I know all about your simple little Japanese ways. You move in with a great flourish and profuse promises, and sometimes before a few weeks you fly off and are never seen again."

CUPID: "You certainly are thinking of some counterfeit. Our family motto, translated from the Latin, is, 'Beware of all imitators.'"

DAPHNE (*meditating*): "It is altogether too difficult to decide when you are really you. I've been mistaken lots of times."

CUPID: "I wish you'd give me a trial."

DAPHNE (*thoughtfully*): "Tenants are so slow about moving out sometimes. They leave memories strewn about, and one doesn't like to sweep them out. You—see—they might—come back for them."

CUPID: "I would be willing to put in a few improvements myself."

DAPHNE: "Let me see how you are rated in the Secret code." (*Reading from a tablet at her belt.*) "Cupid Love—originally of a respectable family, but must be regarded with distrust until permanency is established. Fond of experimenting with hearts. Sometimes troublesome. Of late, not to be taken seriously." (DAPHNE *laughs*—CUPID *pouts.*)

DAPHNE: "I am really sorry for you. I shall tell you where you may have a chance? There is Angelice Arbutus—a debutante with lots of foolish ideas. You might take her in."

CUPID: "I beg your pardon?"

DAPHNE: "I mean she is a delightfully ingenuous little thing and eager for experience. But hush—as they say in the plays. Here she comes. I'll run away. She's not very fond of me." (*She exits, laughing and throwing a kiss to* CUPID *as* ANGELICE *enters.*)

ANGELICE: "Oh, you dear, sweet, cunning, little, baby boy! Are you lost?"

CUPID (*putting on his most innocent air*): "Yes—lost, looking for a home. Haven't you a little corner of your heart free?"

ANGELICE: "Who are you?"

CUPID: "I'm only little Cupid Love."

ANGELICE (*clasping her hands*): "Really? Oh, I've wanted to meet you so much!"

CUPID: "Thanks! But about accommodations in your heart?"

ANGELICE: "Well, you see, Cupid, I don't know you except what I've heard. They say you are very nice. But I'm awfully particular. My ideal is far above the earth—close to the sky. The grandest, greatest, loftiest——"

Photo Frank Wendt, Boonton, N. J.
FLORENCE HAMILTON.

CUPID (*dryly*): "Got an elevator?"

ANGELICE: "No. You have to climb. There must be no sham. Everything must be Real and True. The atmosphere is very rare and fine among the stars."

CUPID: "Oh, see here! I'm not looking for an observatory! Just a little flat. Not too high up and not too fine for every day use."

ANGELICE: "Not in *my* heart, Cupid Love, if that is really your name. Look for a different location—and not above the second floor! You'll get dizzy if you aspire. But I am sorry for you. Over the hill I met a young woman who looked very sad. Perhaps you might amuse her. Good-bye."

CUPID *turns his back impolitely as she trips away, laughing over her shoulder. Seeing another girl approaching he quickly assumes a pleasant smile, and pretends to be playing with a grasshopper. Enter* MRS. DOROTHY DREAMER, *a widow, reading a book. She glances only slightly at* CUPID, *seats herself under a tree, opens a box of candy, and begins to read softly.*

"A book of verses underneath the bough." *She munches a chocolate thoughtfully and proceeds.*

"And thou—beside me—singing in the wilderness——"

CUPID *approaches shyly. She looks up for a moment and resumes her reading.* CUPID *looks at her in wonder.*

CUPID (*whispering*): "Dorothy, don't you know me?"

DOROTHY (*annoyed*): "Run away, little boy! I've no time to play——"

CUPID: "Is it possible—you have forgotten me?"

DOROTHY (*looking intently at him*): "I may have met you somewhere—but really I wish you'd go and play."

CUPID: "Have you forgotten Cupid—who lived in your heart exclusively for a whole year and a half?"

DOROTHY: "Why, I declare! It's Cupid Love! I should never have known you. You see I didn't notice *you* much. You were only incidental. It was only dear, dear Jack that I thought of."

CUPID: "That's just like a girl. It's the chap who signs the lease and not the tenant that they care for. Why, only for me, you

MARIE GEORGE.

wouldn't have married Jack. For a while I was undecided whether it should be Jack or Tom. Don't you remember how long it took you to make up your mind?"

DOROTHY: "But what are you doing here in the meadow playing with a grasshopper? I thought hearts were your toys."

CUPID: "The fact is, Dorothy, I am looking for lodgings. How about that Southern exposure in your heart?"

DOROTHY (*sighs*): "Nonsense. You don't know what you are talking about! Never again!"

CUPID: "Just as a boarder?"

DOROTHY (*sadly*): "My heart is broken beyond repair. It shall remain forever vacant!" (*She sighs again.*)

CUPID: "Let me back in your heart for a week and you won't know the place. I'll let in some of this golden twilight and turn out all the sad memories, except those that will add to its attractiveness. I'll grow roses that will absorb every tear, except the happy ones. Those I'll use as dew."

DOROTHY (*smiling sadly*): "You are quite a gardener, Cupid."

CUPID: "I can do more with a heart at this time of the year than all the florists in the world."

DOROTHY: "I know you to be a mischievous little boy, Cupid, and even while you lived in my heart—if it hadn't been for Jack's absolute goodness and superiority to other men——"

CUPID: "Oh, pshaw! 'Twas I who kept Jack in order!"

DOROTHY (*beginning to cry*): "Don't you dare say another word."

CUPID: "Don't let us quarrel, Dorothy. Let me take charge of your heart, and you'll believe in me again."

DOROTHY: "Hush, Cupid. What you propose is too ephemeral—too temporary."

CUPID: "What do you mean?"

DOROTHY: "Simply that I should require another life lease."

CUPID (*whistles*): "Suppose you tire of your tenant? But when may I move in?"

DOROTHY: "You must be mad. Never!"

CUPID: "Perhaps I am blind. You just said I could take a lease for life."

DOROTHY: "Ha! ha! ha! You foolish child. Do you think I'd give you a lease? Your name isn't worth the paper it is written on."

CUPID: "You mean——"

DOROTHY: "Yes; I do."

CUPID: "That I shall have to find another——"

DOROTHY: "Yes."

CUPID: "Backer?"

DOROTHY: "Exactly!"

CUPID (*scratching his head*): "But where?" DOROTHY *laughs and takes another chocolate.*)

CUPID: "Hurrah! There's some one coming over the hill now!"

DOROTHY: "Pouf! It's only a man! And dear Jack was so different."

CUPID: "You never can tell."

DOROTHY: "What does he look like? Is he nice?"

CUPID: "As I live! It's Tom! Hurrah!"

DOROTHY (*fluttering*): "Don't act so, Cupid! He may see you. Is my hat on straight? What are you dancing about for? Suppose it is Tom?"

CUPID: "Why, can't you see? The very man. He'll sign my lease. Excuse me a minute, Dorothy, till I run over the hill? I don't want him to get away!" (*He scampers off.*)

DOROTHY (*calling after him*): "Cupid Love! Cupid Love! If you *dare!*"

KATE MASTERSON.

Photo Meacham & Sohlin, Youngstown, O.
ELIZABETH WOODSON.

THE FROZEN SINGER.

There's nae sorrow there, Jean,
There's neither cold nor care, Jean,
The day is ever fair
In the land o' the leal.

THE words floated out on the sweet morning air, disturbing naught but the birds, seeming to mingle with the sweet voice of the girl. What a sweet voice it is! So full of tenderness and sympathy, and it came from the long, low kitchen of Travelers' Inn.

Dee, the landlord's only daughter, is about early, her sleeves rolled up, and her hands covered with flour. A traveler with grip in hand comes slowly along the road, stops and leans upon the old gate to listen. A pretty spot this to rest. The traveler wonders who may be the possessor of the beautiful voice. While he stands meditating and listening, the door opens and an old gentleman steps out upon the porch.

"Good morning, sir," the stranger says, advancing. "I am an early visitor; came down on the way freight. Can you put me up for a day or two?"

"I think so, sir; I'll just speak to Dee. I say, Dee!"

"Yes, father," and the owner of the beautiful voice appears, with sleeves rolled up and the shapely hands covered with flour.

"My daughter, Dee," the old man says proudly. "But you, sir, I have not the honor of your name."

"Eugene Lindsay," the stranger replies, bending low over the hand she has given him in welcome.

"We do not take many people to remain for more than a day," she says. "The inn is not large and most of the travelers are on their way to the next village. It is very much larger than this. As a rule, they only sup with us. We will do our best to make you comfortable."

The stranger has been quietely studying the possessor of the glorious voice. Rather tall she is, with great wistful gray eyes and soft rippling brown hair that the sun has kissed and left its golden glint upon. About her mouth a strange sadness has settled, giving an almost sorrowful expression. Perhaps five-and-twenty was Dee and the pride of her father's heart. Travelers' Inn was such a quaint place, everything about it was ancient and picturesque. The rambling old house with the ivy and honeysuckle creeping over it; the low ceilings and old-fashioned hangings that gave such a home-like air that a stranger felt at once its soothing influence. Dee led the way to the wee room that was to be his. How enticing it looked with its curtain of honeysuckle! How delightfully inviting it was! Drinking in the beauty of it all he believed that he could remain there indefinitely. Dee in the meantime went down to her baking and also to inform her one maid of all work that there would be a guest at the inn for a few days, and breakfast was to be served at once. The stranger smiled a smile of satisfaction as he sat down to the daintily served meal. Indeed, he quite decided that he should remain with them as long as they might wish to have him.

The days lengthened into weeks, and still he remained. Very often Dee sang for him, but always soft, sad music. One evening, as the twilight came creeping in and she had finished singing he said to her:

Photo Webster, Des Moines, Ia.

WILLIAM MACAULEY.

"Why do you bury yourself here in this village? You would become famous in the world with your voice, and your father tells me that you have studied with the best teachers." For some time she was silent. But in the dying light he could see the look of pain that crossed her face and into her eyes a troubled expression had crept. Then almost to herself she said:

"Here in Evergreen Cottage I was born. Here I learned to sing with the birds—they were my playmates. Mother and father both decided that I should be a singer, and as I grew their ambition for me grew also. When I was sixteen mother died, and for a long time I could not sing a note. Father at last convinced me that it was wrong to waste the talent I possessed, and I decided to go away and study. How my heart hurt to leave the cottage. I had been so happy. One case less of unhappiness in a little village. It seemed to me that every one was happy. Well, father wrote to New York, to a great teacher, and he told father to send me and he would take me and bring me out. I went, and for nearly five years I studied with him. How pleased he was when at last I was to sing in public. He arranged a concert for me, and talked of little else for days. Two days before the great event I was on a shopping expedition, and, coming out of one of the large shops, I saw a little child with a face that seemed years older than the small body—great wistful eyes that looked into mine. As I said, 'Little one, where do you live?' 'Down there,' she replied laconically, and turned away the great questioning eyes. 'Take me there,' I said. Her eyes opened wider as she echoed, 'Take you there, lady?' 'Yes,' I replied, 'take me there.' I had never been among the poor, and the wee girl's great eyes, so full of musing, hurt me. She arose from the curbstone and said, 'Come.' We walked some distance toward the river. Suddenly she stopped before a row of tenement houses, and going to the door of the second one said, 'Up there, top floor.' I went in and up. Everything was miserably poor. Children fairly swarmed on every floor, sad-eyed, solemn-faced bits of humanity that seemed to have lived ages before they were born. I reached the top floor at last, and the sight I saw I shall never forget. Poor wee things—my heart throbbed so for them. Do you know, Mr. Lindsay, if I had lived in the world I should have lost my faith in everything.

"Those poor, misshapen little things, dumbly asking why they are here, and what for? Who shall answer them? They have little to eat and less to wear; huddled together, trying to keep warm. I often wonder why myself. I knew a woman who had only two children, strong and healthy, but they died, and all these poor little things live on and suffer and grow up, to fill prisons and asylums. There is no justice in the world."

"What would you do?" the stranger asked.

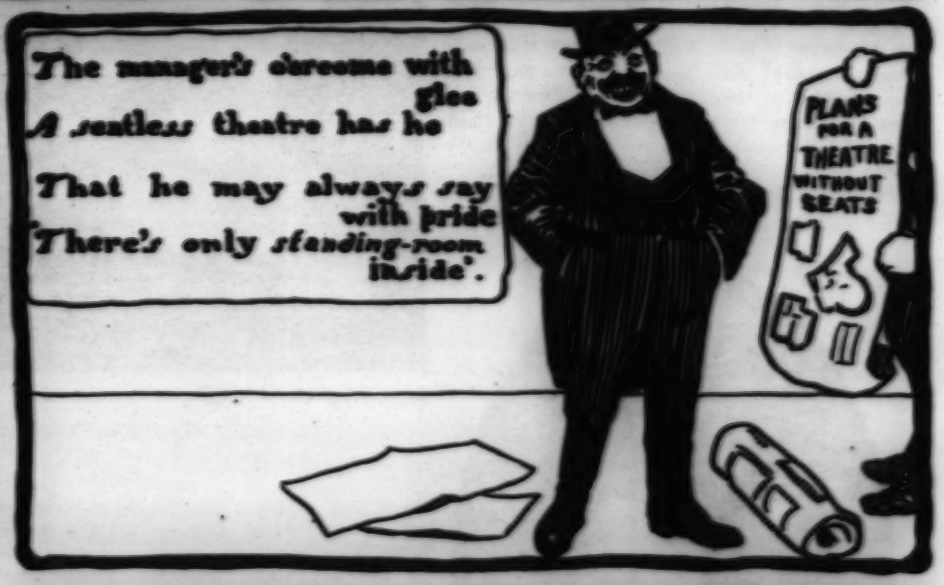
"They would not let me do what I would; but if I could I should have put them to sleep and have forgotten to awaken them. That, I think, might be the greatest service I could have done them. Well, I went back to my pleasant home that day, but everywhere I saw that baby body with the aged face. She seemed to follow me. I told the good old man who had taught me of my trip, but he only smiled and said, 'My dear, you must not go into such places. You may contract some contagious disease.' It shocked me to hear him say that. I quite expected him to sympathize with me and with them. Contrary to my expectations, he began at once to tell me of the great preparations for the morrow. I listened, but somehow I had lost the enthusiasm that before had possessed me. The evening came at last. It was a perfect night, and the great house was crowded. Father had sent

SOME CHRISTMAS HINTS

Pictures by SEWELL COLLINS and Verses by F. D. HUNTINGTON . . .

When Christmas comes without behest · and we are cheerfull by request . . . . . .
When friends our gentle natures taunt · with gifts we seldom ever want . . . . .
Discriminating taste we show · For Stageland presents-- see below . . . . . .

This dainty little gift you see
Is for the man of tradegy
Their value will exceed their cost
As proof against a passing frost.


The manager's chrocme with glee
A sentless theatre has he
That he may always say with pride
"There's only standing-room inside".
PLANS FOR A THEATRE WITHOUT SEATS

To name the soubrette's gift might be
Indelicate at least so we
Will merely hint, lest some we shock
And say: 'Tis-something for her sock"

Photo Spelman, Detroit. EFFIE SHANNON.

me a great bunch of white roses and a letter telling me how in spirit he should be with me. Beautiful women clad in the very latest gowns filled the boxes, and what a gorgeous sight they were. Fortunes in jewels covered them. My friend and teacher came back to see me in my dressing-room. He was so happy.

"'Ah, my dear,' he exclaimed, 'you will be famous, for you have the voice of an angel. You will win them all, and I shall have the honor.'

"At last it was time for me to go on. I heard the melody of Gounod's beautiful 'Ave Maria' floating through the great house. Slowly I walked out upon the stage, and as I advanced to the footlights a storm of applause greeted me. I looked out over the great sea of faces, but I no longer saw the beauty of the women or the glittering jewels. The house seemed filled with the hungry multitude. Weary little faces seemed all about me. I tried to forget, but it was of no use. They were all around me. The jewels looked like tears that had dropped from tired eyes. I opened my mouth to sing, but my voice was gone. Twice I tried, but it was useless. My voice was frozen. Everything grew dark, and I felt as if I were falling down, down among the hungry children. The poor old professor was in despair, but it was no use. I came back here to father, and after a while I began to sing again. At first father seemed to feel very sorry about it. But he is quite reconciled now. I sing in the little church and to him. Going out into the world does not mean happiness. There is too much misery all around, and if you are sympathetic, yet have not the means to assist the poor wee ones, your heart aches continually. I don't feel quite so sorry for the grown up ones, because as a rule they bring much of their unhappiness on themselves, and are responsible for a great deal of the misery among the children. Poor, wee mites!"

"You are right," said the stranger thoughtfully. "I have always lived in the city, and you don't know how happy I was to leave it for this quiet spot. You are wise to remain here. One can accomplish very little with the multitude. Sing again, if you are not tired."

"No, indeed, I'm not, Mr. Lindsay; what shall it be?"

"You remember the morning of my arrival at the inn? You were singing 'The Land o' the Leal.' Sing that, please."

And once more out on the still night there floats the beautiful voice, singing so sweetly:

There's nae sorrow there, Jean,
There's neither cold nor care, Jean,
The day is ever fair
In the land o' the leal.

JEAN MAWSON.

ANNIE WARD.

PIERROT: A MASQUE.

"Such a terrible night, Pierrot. Such rain, such hail, such cold. Gods! How the chills course my marrow! Quickly, good Pierrot—my hat, my coat, my boots, my everything! Remove them and bathe me and rub me and clothe me in that caressing gown which you have so thoughtfully prepared. And, Pierrot (in a whisper), a steaming, bubbling goblet of thy most famous *posset*.—Ah!—but thou art a rare Pierrot. Now I am myself again, and I will rest and toast before these laughing flames that hurl defiance at the Storm God, while mirroring the future of him who would read his career in their illusive highlights and shadows. What skill thou hast, man; the deftness and analytic powers of the Devil himself art thine. A mixture for every mood and a scintillating crystal for every mixture. The magic of the Orient radiates from thy finger tips as the fires of the opal sparkle in thine eyes. Egad! Until I met thee I but existed. 'Twere such a sorry grind that I am a child in arms when they ask me to part with thee. What sayest thou to that, most pious Pierrot? The word sticks in thy throat, eh, my Pierrot?—as does the thought of you and me separated and adrift on this tideway of life in mine.

"I believe it was the memory of this mystic cup that stayed me in my part to-night. At times I could have strode to the lights and cursed that staring, gibbering audience. Critics, bah! Applauding that author's claptrap—as if authors made plays. What are we—what are they coming to, for I know what fate holds for us, my Pierrot; more of that elixir of the lotus bloom, you rascal, and quickly—Ah! I prayed to-night that the speed of Pegasus might grace the players' tongues—for this, Pierrot, for this. Since attaining discretionary years an audience no longer exhilarates or stimulates me; I can play as well to empty benches, Pierrot, with one of thy wondrous draughts for inspiration. For out of thy exhaustless flagons well the histrionic gifts that—help the critics to get a living, ha, ha!

"How the wind howls, Pierrot. And this chimney sucks and sighs like a famished wolf cub. My thoughts seem astride the wind-dogs to-night; how they race, snarling and biting into the ages. How many, Pierrot, before I met thee? My memory serves me sadly, but it was before thee that I had a wife and—children—one, two, three. Was it three, Pierrot? You ought to know, for you told me that they were a hindrance to my success. You told me, don't interrupt, that the public demanded my undivided efforts, that I had the Promethean spark—those were your very words. I remember them as if they were lines from to-night's bill. And I gave them up, Pierrot, for the public and you, or was it you and the public? Poor Louise, and, and—the children. Were they boys or girls, Pierrot, or both? Their names even have become hopelessly lost amid the maze of characters that the insatiable public demand that I create. My characters live, but the children Pierrot, do they live? And Louise, my *petite* Louise? You ought to know, you know everything, even the secret for brewing ambrosial draughts that make the restless soul to dream of verdured fields abloom on such a night as this. Poor Louise—perhaps she is starving, while I am rich, rich in health and wealth, success and—Pierrot.

"A man cannot serve two masters, so Pierrot serves me. 'Tis well, he says, and I say. We understand. I had friends once, prosperity friends, Pierrot calls them, and legion were their names. They are of the dimming past, however. I thought of them as others do, until Pierrot prevailed on me to feign adversity. Of the hosts of friends, only Pierrot remains. Pierrot is all to me; he thinks for me, talks for me, fights for me. He is resourceful, tactful, skillful, revengeful—wise and witty—strong, aggressive, courageous. He is an ideal personified in a valet to whom my slightest wish is a command; whose most solicitous thoughts are for my welfare and comfort, whose life is at my bidding—a slave and yet a man, a brother, and yet a slave. We met in adversity and we are together in prosperity—a reversal of the code. Pierrot marked the floodtide. Since Pierrot—content, say I. Since Pierrot—position, so say the public. I am sought for and might be a social *lion d'or*, ha, ha! Since Pierrot—wealth and its wake; pictures, books, bric-a-brac, rugs, draperies, all of inestimable value. I am sheltered from the storms that crush the unbelievers—I fear neither the rays of the tropic sun nor the blasts of the Ice King, for there is ever a strong arm intervening for my safety—the arm of Pierrot, the faithful. To know Pierrot is to forget religion. Pierrot gives all and asks nothing—and yet he is a slave—my slave. The wealth of millions could not wrest him from me—he is mine, mine, all mine! Are you not, good Pierrot? Pierrot!

"Listen! I hear his soft footfall. Silent as the flower-laden breath of night he comes, bearing a sparkling beverage that the Gods might envy—a nectar that will bid the queerest, quaintest fancies to riot in my brain. Pierrot! Ho, Pierrot! My part for the coming bill!"

"A hopeless case, sir," nonchalantly remarked the attendant, "and he was a headliner in the biz, they say, until Pierrot, as he calls the drug, brought him here. It's queer fancies they has, sir, indeed. Afternoon, sir."

ORMSBY A. COURT.

Photo Ashman Studio, Baltimore.
TUNIS F. DEAN.

Photo Spelman, Detroit. HERBERT KELCEY.

A DUAL ROLE.

THE interior of the Royal Theatre, St. Petersburg, with its warmth and splendor, presented an inviting refuge from the bitter cold and piercing blasts without. The auditorium was filling rapidly with the fashionable society folk who had braved the storm to hear The Shepherd Maid sung by the Imperial Opera Company.

Behind the scenes all was confusion. The prima donna had been taken suddenly ill, and would be unable to appear. There was no other member of the company with sufficient knowledge of the leading role to assume it, and although the opera was a standard one, the distressed manager, in that moment of despair, could not recall a singer in all St. Petersburg who knew the part. It lacked but five minutes for the rising of the curtain.

"We're lost," he exclaimed desperately. "We cannot go on. Here, after weeks of careful rehearsing, I must abandon the first night's performance. Such a magnificent house, too!"

With a vehement ejaculation he turned and was about to go before the curtain to dismiss the audience when a knock on the stage door arrested his attention.

With the gust of wind and snow that blew in when the door was opened there entered—as if she were part of the storm itself—a woman.

Though suffering intensely from the cold, her face and form showed traces of a once marvelous beauty, that grief and hardship had not entirely destroyed.

Shivering and frightened, she glanced around timidly.

"Please, kind master, I—I beg a thousand pardons. I must have missed my way in the storm. I thought this was the Nadjy Theatre."

A sardonic smile flitted across the manager's face. Despite his vexation and disappointment and the mortifying announcement he was about to make before the expectant audience, it amused him to think that an actress of the cheap Nadjy should stumble by mistake into the Royal Theatre.

"Ho! ho!" laughed Berlinski, the big baritone, "What's your name and line of work?"

"My name, sir," she replied with spirit, "is Ninan, and I am playing in a burlesque at present."

This last statement was made with considerable embarrassment. Then, turning impulsively to the manager, she cried:

"But, oh, master, I did not always play such parts. It has not been long since I sang the role of Christine in The Shepherd Maid."

"What! Christine in The Shepherd Maid?" came in an astonished chorus from the manager and the members of the company who stood curiously by.

"Yes, yes," she answered, not a little flattered at the interest she had created.

"Do you remember the lines?" the manager asked eagerly.

"Perfectly," came the confident reply.

The manager was in a dilemma. To assign this unknown woman a leading part without a rehearsal was incurring a huge risk. She might do fairly well—he had heard of similar cases—but then a single blunder would ruin the entire performance. To dismiss the audience would also bring a large amount of blame upon him for not having an understudy in the company capable of filling the role. At all hazards he would try it.

Addressing her seriously, he said:

"To-night, very unfortunately, our prima donna was taken suddenly ill, and she cannot appear. We have no one for the part. Have you confidence enough in yourself to sing the role in a strange company, without even a rehearsal, and to do it justice?"

It was Ninan's turn to be surprised now.

"What! Take the part of Christine to-night?" she exclaimed.

"Exactly; that is what I said," replied the manager.

"But what would they do at the Nadjy? I would be dismissed and not receive a cent of my back salary."

"I'll take care of the Nadjy," assured the manager, "if you only think you can go through with the part. But be quick."

"I am sure I can do it," she answered modestly.

Ninan was hurried off to the dressing-room, and preparations made for the opera to go on. Luckily she did not have to appear before the middle of the first act, and the curtain rose without delay.

Ninan was in the wings ready for her entrance, when the manager, still agitated and fearful of the consequences, came up and whispered:

"For the love of heaven, Ninan, do not make a failure!"

"You can trust me," she said firmly, and bounded before the footlights.

The applause which always greets an important character immediately subsided when the audience saw a strange face.

Sweet and clear, without a tremor, was the voice of Ninan as she sang the song of the joyous shepherd maid. Long before she had finished the audience could scarcely restrain its enthusiasm, and as she made her exit, it burst forth into tumultuous applause.

"Bravo!" cried the manager, running up, his face all aglow; "consider yourself engaged permanently."

But Ninan was to create another, a further sensation.

Wonderfully sympathetic and full of true pathos, did she tell in song the sad story of the erring Christine. How, to pretty Mount Delavan, where she roamed free and innocent as the lambs that gambolled by her side, there came one day a handsome stranger who, with cajoling words and promises which were never fulfilled, wooed her from her mountain home. Then came her wretched life in the great city, where the villain who had soothed her conscience with words of deepest love, cruelly left her to mourn her fate among unsympathetic strangers.

So vividly did she portray the character, that many of the audience remarked that it hardly seemed like acting, but reality.

Ramenoff, the tenor, who played the role of Christine's betrayer, was observed at times to be very nervous. Once he was heard muttering to himself:

"No, it is impossible. That was years ago. Yet, still—bah! I must banish such thoughts. They make me nervous, and I shall forget my lines."

The performance neared its end. In the last act, as the curtain falls, Christine again meets her seducer, and is supposed to stab him to death, and then to kill herself.

No one saw Ninan substitute a long and keenly pointed dagger for the harmless stage weapon. No one observed the high tension of her nerves as she was singing the avenging song. Face to face she stood with Ramenoff. His fears returned with renewed terror.

In the words of the opera she addressed him:

"Vile scoundrel, again I confront you! By your baseness have I suffered the remorse of hell! but by this dagger—" she raised the gleaming steel—"shall my revenge be measured by your death!"

With the fury of a demon she drove the dagger to the hilt in his breast. Then, quickly snatching the crimson blade from the dying Ramenoff, she buried it in her own bosom, and fell lifeless across his body.

As the curtain fell, and shut from view of the audience that tragic scene, so had the curtain fallen on the lives of Ninan and Ramenoff. In telling the story of Christine, the shepherd maid, Ninan had told her own sad history, and played the part true to life to the man who had caused her downfall.

W. E. ANDERSON.

W. B. PATTON.

THE STAGE.

A mimic world! The greatest, least of these,
As much as greatest, least of things elsewhere.
Yea, greater, more than this, since centres there
A double self, that doubly thinks and sees:
Playwright, performer, draining to the lees
The store of beauty's wine, for our good share.
Were I to have such things as I should care
I'd build me more of such; instruct and please
The soul at once, with all things good and rare;
Set truer scenes from other lands and seas,
And other times and peoples, were they fair,
As well as life to-day, and have them wear
Truth, honor, courage, with increasing ease:
Better to live, to better do and dare.

ERNEST M. SHIPLEY.

THE STRENUOUS PREMIERE OF KNOX AND BANGS.

Being a Picturesque Recital of the First Professional Appearance of Two Perverted Artists in the Broadway Song and Dance Line.

Mike Mulligan and Ike Rosen had finally decided to go upon the real stage. They had started together upon the lowest rung of the ladder, and had fallen off several times, but that was strictly in the line of their "business." From the barn shows of their boyhood days they had advanced to the distinction of "amateur nights" at the dime museum, where their "art" was received with shouts of approval by those who believed in the dramatization of assault with intent to do bodily injury and the beauties of the mayhem school of acting. For Mr. Mulligan and Mr. Rosen certainly did offer a very fierce article of their art. The moment they appeared in the glare of the footlights all friendship between them ceased, and they proceeded to have doings that made a finish glove fight resemble a pink tea in the line of activity, if not punishment. As an endurance test their act had an atmosphere that would have justified the giving away of Fox's Book of Martyrs as a souvenir at their one hundredth performance—if both ever lived to revel in that occasion.

Early in their career Messrs. Mulligan and Rosen decided that those names would not look well in the large letters they fondly hoped to receive some day, so they selected Knox and Bangs as suggestive of their vigorous team work and were soon "at liberty" in the columns of their favorite vaudeville organ. They haunted the agencies and the rooms of the Blue Rabbits, on whose "waiting list" they were, and they always carried the crook-necked canes with which they did such awful execution on the stage. Their respective watch chains tipped the beam at a pound and three-quarters each, and they wore brakemen trousers, with springs, and large ties secured with real safety pins—not the gold imitations.

At last, after weeks of painful posing, their hour came. The stage-manager at the dime museum had been "run down" by a sketch team, and he wanted a double act in a hurry. It was the "music cue" for Knox and Bangs. They signed for the week—each making his mark—and were told to report at the museum for the 9 o'clock show Monday morning. It is perhaps unnecessary to state that they were there ahead of time, with their imitation alligator suit case, and were "made up" for their act before "the Professor" shucked his coat in the auditorium preparatory to attacking the piano. Anxiously they stood at the door of the stuffy dressing-room below the stage, waiting the signal for their first professional appearance. It came.

"Boys, you're on next," called the stage-manager from above.

Knox and Bangs tripped up the narrow winding stairway and a moment later dashed upon the stage amid the crash of the piano.

"Rumpty-dumpty-dumpty-day! Rumpty-dumpty-dumpty-dee! Biff!" (Business of falling on necks and impaling each other upon canes.) "Bang!" (Business of spinning on heads and attempting to brain one another.)

It was all over. Panting in their little dressing-room, they thought the act would go better at 10 o'clock, when there were more people in, and they were just getting their second wind when:

"Boys, you're on next," came the siren voice of the stage-manager from above.

"Seems a pretty short wait," panted Knox.

"Maybe some one didn't show up," gasped Bangs.

But up the stairs they rushed and were soon in the glare of the footlights again.

"Rumpty-dumpty-dumpty-day! Rumpty-dumpty-dumpty-dee! Biff!" (Business of Knox rolling on Bangs' spine and Bangs inserting ferrule of cane in Knox's eye.) "Bang!" (Business of kicking each other in chin and stamping on side of heads with heels.)

* I have tried to reproduce in cold type a story told me by William Norris, of Otis Skinner's company. His manner of relating it is more than "the other half of the sketch."

Photo Schloss, N. Y.
N. SHELDON LEWIS.

Knox and Bangs fell down the stairs to the dressing-room and gasped for air.

"We'll get used to it later in the week," said Bangs, swallowing a dipper of water.

"And we'll have a longer wait this time," puffed Knox.

"Boys, you're on next," came the voice of the stage-manager, and the team climbed painfully up to the stage for the third heat.

"Rumpty-dumpty-dumpty-day! Biff!" (Business of biting thumbs and pulling neckties to the choking point.) "Bang!" (Business of falling on faces and kicking one another in neck.)

Both held on to the banisters on their way down and Knox said he wished the "headliners" would go on.

"The house is filling up," said Bangs.

"I couldn't see," said Knox. "You left a piece of that cane in my eye. You must be more careful."

"I will next time."

"Boys, you're on next," and Bangs had just time to slip his green whiskers on before they responded to the call.

"Rumpty-dumpty—"

And so it went all day. At 12.30 they had lunch in the dressing-room, and Bangs had just bitten into a hard-boiled egg.

"Boys, you're on next," it came.

He did not finish that egg until after the 3.10 show, and Knox worked on a tongue sandwich from the 12.43 show to the 4.02 show.

They did forty-six shows that day, and Knox slept through the last "turn." After Tuesday night they never removed their make-up, and Friday night Bangs slept in the dressing-room.

Sunday night came at last, and they closed. In all they had made 279 appearances during the week. They did not stop to take off grease paint or whiskers, but walked up four flights to their attic room. Knox fell asleep on the third landing. Both fell on the bed, dead to the world.

It was 3 A.M.

The dread cry of "Fire!" rang out. Bangs was half awake. He rushed to the window.

"My boy," he yelled, shaking Knox. "It's a fire next door. Get up!"

Knox struggled to his feet, grabbed his cane, hit Bangs on the head and they went at it from force of habit.

"Rumpty-dumpty-dumpty-day! Rumpty-dumpty-dumpty-dee! Biff!" (Business of throwing one another into hallway.) "Bang!" (Business of rolling down four flights of stairs into the arms of fireman.)

Photo Feruberg, N. Y.
ROSE EDYTH.

"Resting. Knox and Bangs. Acrobatic Song and Dance. Regards to Mike Kelly, Dolan, please write."—*Adv.*

"BIFF" HALL.

THE "AND OTHERS" OF THE DALY COMPANY.

Those who remember Augustin Daly's company in the days of its greatest triumphs, when the long list of comedies from the German succeeded each other, have distinctly in their minds a certain limited number of favorites, notably that notable quartette of comedians, Ada Rehan, John Drew, Mrs. Gilbert, and James Lewis. The public, of course, on account of the prominence and remarkable ability of these four artists, always had plenty of anecdotes about them in the papers, and grew to have a feeling of friendship for them. During the last three or four years of Daly's life, when the younger generation had opportunity to witness the revivals of the comedies which were sandwiched in between Shakespearean productions, they had also an opportunity to see the famous quartette, but with various substitutes for an essential quarter of it, John Drew.

The general interest of the average theatre-goer being centered in these favorites, one would almost forget that there was anybody else in the company. Yet, during the latter years of Daly's company there was an average actual membership of about fifty people. Of course, in another company this fifty would be counted up, as so many chorus girls, so many dancers, and so many supers, but in Daly's company every individual was in his or her own estimation a future Drew or Rehan. Among the girls who sang and danced in the Shakespearean productions there was not a single one of the type that are, and considered themselves, regular chorus girls. They were all ambitious young ladies and gentlemen playing the small parts they were cast for, and each hoping for the day when he or she would be advanced to an actual role. The personalities of some of these minor members of the company were sometimes stronger, deeper, and more interesting than those of the more prominent actors.

There was a young man named George Wharnock, a splendidly built, deep voiced, good natured fellow. Wharnock knew by heart all the principal Shakespearean roles, such as Hamlet, Lear and Othello. He was about ten years with Daly, and if those who have old programmes would look them over they would see that he was always the butler who came in, stiff as a gurnet, stood with his back against the wall and in stentorian tones pompously announced the arrival of a guest. He must have been butler in at least twenty different plays; and to me it was always a great wonder that he never broke loose and took advantage of an opportunity to deliver Hamlet's soliloquy.

Photo Young Sisters, McPherson.
GEORGE M. NOBLE.

KATIE EMMETT.

GERTRUDE HAYNES - AND HER CHOIR CELESTIAL.

EDYTH TOTTEN.

(Featured in the leading role, Grace Barrett, in The Volunteer Organist, No. 1 Company, under the management of Harry Martell and W. B. Gray.)

John Craig was one of the minor actors who advanced quickly to prominent parts, and was an extremely useful member of the Daly company. When Craig was playing the six line part of the officer in Twelfth Night one evening, Mr. Daly, at five minutes to eight, rushed in, seized him, shoved him into the clothes of the Duke and onto the stage in time for the curtain to rise at its usual hour. And he played the part excellently.

Campbell Gollan, who made such a hit in Secret Service, was playing small parts also at Daly's at that time. George Lessir, the prompter of the Daly company, was seldom cast to play a part, but every little bit that Lessir did was excellently done. However small the part he always made a hit, notably as the boy in The Magistrate, and also as the page, personating the wife of Christopher Sly in the first part of The Taming of the Shrew. James K. Hackett was one of the "and others" who stood in attendance upon the Duke in the first Daly production of Twelfth Night. He had a few lines to speak, however, the lines of Valentine, who enters, bows low and says: "To please my lord, I might not be admitted," etc. During rehearsals of the play Mr. Daly seemed to have more trouble with Hackett's small part, trying to get him to do it as he wanted, than he had with any other character in the play. He spent fully half an hour one day making Hackett do the scene over and over again. But, although Hackett was inexperienced then, his buoyancy seemed completely squelched under the heavy harness of Daly's strictness. Daly's Theatre was a great school of acting, but I do not believe that it served Hackett at all. He left the company one Summer, got a little company of his own, made a dash out on the road and came back to New York. In the Fall when The Queen's Necklace was brought over from London and produced in New York under Daly's management, Arthur Rehan was commissioned to secure a man for the leading part. The only available one in the market seemed to be Hackett, and he held out for a good big salary. Rehan cabled to Daly, who was in London, and Daly accepted him. Hackett made his first hit then, and since has been on top.

A well-known member of the company—that is, known among the company—was Tom Bridgeland, who had a very deep voice and always carried himself with the air of a mock tragedian. He was eager to play big parts, but never got one. However, he was generally entrusted with small parts that required more or less ability to perform. A peculiar member was Wilfred Buckland, who seemed not to take much interest in the theatre at all. I think he spent his leisure time in painting, and took more interest in that than he did in the company. He kept to himself a good deal, and did not mingle much in the greenroom. When a revival of The School for Scandal came around Buckland was cast for the part of Snake, and it always seemed to me that he took a delight in playing that part. He was the best make-up artist I ever met. He understood the art so well that he could completely disguise his features. I remember him walking into the greenroom one night as Dr. Parkhurst; the likeness was perfect and no one could tell who the impersonator was. The most remarkable young man that ever joined Daly's company in all its career, I think, was Will Eldredge, a tall, smooth faced, long chinned Southerner. He came from Tennessee, and, through his acquaintance with Henry Dixey, got Mr. Daly to give him a chance. Eldredge used to sit in the greenroom and talk incessantly, describing his Southern exploits. As he did not seem fitted to any kind of a part, and as his figure would not fit any costume in the wardrobe, he was never cast for super or anything else, but after a while they made him useful as callboy. He was about thirty-eight years old. When the company went on the road Eldredge was assigned to be property man, and had to look after the trunks. He seemed to regard his work as very obnoxious, and when he got through each day he would rippingly abuse the whole thing, and wish he was out of it. On the road he finally was given a small part in one of the comedies, but he always seemed in doing it to be entirely away from himself and rather amused and chuckling. He was a good arguer, a pleasant traveling companion, and had strong and interesting opinions on men and things. On the last night of his single season on the stage his impatience to get home knew no bounds; his disgust had reached its climax. He had to wait for his salary until about nine o'clock, but he took a train at 12 o'clock and shot down home to Tennessee.

Photo Hinst, N. Y.

LILLIE MAY WHITE.

Among the ladies of the company who possessed enough individuality to make a lasting impression, I will mention just a few. During the run of Twelfth Night, if you came into the greenroom at five minutes to eight, you would find sitting in the only armchair, with her embroidery or a book, Lottie Lynne, who was then playing the part of one of the four ladies in attendance upon the Countess Olivia. Miss Lynne was very dignified and conservative; she seldom wasted smiles on the other girls. I considered her then as a woman without any dramatic talent, but later was surprised and gratified to see the strides that she made in the profession, and the development of measurable ability. A very charming girl was Helma Nelson, who was about the best dancer in the company, but who had ambition above the dancing. She had many friends, because of her natural, good natured smile for everybody. In rehearsals for new dances she would always be the quickest to learn, and the great Marwig would often compliment her. Among all the girls there was only one that I ever noticed having any ability to speak with an Irish dialect. This was Helen Bryan. Her turn came to play the part of an Irish servant whenever Nancy and Co. came around. Another girl who had more of the soul of the actress in her than any one else in the company was Eugenie Upham. There never was a girl more earnest in everything she did. Unfortunately, the ideal and the real did not balance. Her talent did not equal her spirit. I remember once that she was given a part of Ada Rehan's to understudy, and was rehearsing it under Mr. Daly's strenuous direction, but he found so much fault with her and called her down so often that at the end of the rehearsal her hopes must have been sadly shattered. She played an assortment of maids, including Susan, in A Night Off, but she never got a chance in a major role.

Another whom I remember like a sweet air of music is the gentle Florence Conron, modest, simple and sweet, the very type of Priscilla. She was a little Quakeress from Philadelphia, with a sweet voice and a gentle dignity of demeanor that endeared her to everybody. In the revivals of As You Like It, two sweet faced pages came out, sat on the stump of a tree, played their guitars and sang. One of them was Miss Conron, the other Miss Smith. Miss Smith was another girl whose soul burned with a great love of Shakespeare. She was familiar with most of his plays, and used to tell me of her favorite characters. Viola, I believe, she liked the best. While her youthful ambition was to play the heroines of Shakespeare at Daly's she only succeeded in getting as far as the first page.

During the season of the first run of Twelfth Night at Daly's there were several marriages in the company. A very refined and homelike sort of a girl whom I did not mention before was Miss Barry. She did not seem to me like an actress, but looked as if she would be more content in housekeeping. She married Sidney Herbert, prominent enough in Daly's company to be out of the range of these reminiscences. John Craig married

AL. PHILLIPS.

May Young, who was really the youngest member of the company, being about sixteen years of age.

The stage-door at Daly's, although the most elaborate and handsome stage-door that I ever saw in any theatre, being, as it was, the entrance to a brownstone residence in Twenty-ninth Street, and having within a reception room furnished with a clock and benches and letter boxes for the different members, was still a singularly cheerless and weird sort of a place. A person who entered there not having any business and suddenly standing face to face with the massive features of the Irish giant door-keeper, Owen, then looking down and seeing the very homely bull dog, would be impelled to turn about and get out as quick as he could. But, of course, very few entered there accidentally, but many, ever so many, young men and young women, with letters of introduction to Mr. Daly, timidly approached the interior and were always met by Owen, who, being an Irishman, and having a quizzical, investigating way about him (taking advantage of the nervousness of the person) would scare them further by telling them how very difficult it was to see Mr. Daly. And, finally, after making him or her wait for a quarter of an hour, or until some one came whom he could rely upon to watch the door, he would take the letter up to the sumptuous library of Mr Daly on the next floor, leave it there and come down. The anxious one would eagerly wait for a message, but Owen would give a grumbling answer, insinuating that they were in too much of a hurry and must wait awhile. In a few minutes Mr. Daly's faithful octogenarian negro, Richard, would come down, bringing a word one way—or the other.

EDWARD J. MCLOUGHLIN.

JOSEPH HART.

MORRIS AND HALL.

The firm of Morris and Hall is new in the managerial world, but each of its members has made a reputation in a different field. William Morris was the first leading man of the Empire Stock company, and has starred successfully in The Lost Paradise, The Adventure of Lady Ursula, and Under the Red Robe. He has not abandoned the stage, and will reappear this season with a suitable play. John T. Hall has a well-deserved reputation with the musical public through his popular waltz compositions: "The Wedding of the Winds," "The Spirit of Love," and "Wilhelmina." These managers, acting as

Photo Esmond, N. Y.

AUGUSTUS PHILLIPS.

representatives of the E. E. Rice company, are this season touring the three companies in H. V. Esmond's delightful comedy, When We Were Twenty-one. In the near future they purpose making some original productions, the first being a new musical comedy, When Reuben Comes to Town. The offices of Morris and Hall occupy the entire fourth floor of the Manhattan Theatre Building.

THOMAS J KEOGH, MARY HAMPTON AND GEORGE C. BONIFACE, JR.

Thomas J. Keogh, Mary Hampton, and George C. Boniface, Jr., who are starring jointly under the management of Henry Greenwall in The Gay Mr. Goldstein, are well known by members of the profession and to the public alike. Mr. Keogh has been identified with many of the leading stock companies throughout the country, and will be remembered as the principal comedian of the American Theatre Stock company last season. Miss Hampton was for many years an important factor in Charles Frohman's forces, assuming the leading roles in many of his productions. Mr. Boniface won favorable comment for his portrayal of Jones in the original production of What Happened to Jones. He has appeared in comic opera and starred several seasons ago in Dear Old Charley. Last season he also starred under Broadhurst Brothers' management in The Man from Mexico.

Photo A. P. Webb Co., Youngstown, O.

HILDA THOMAS.

ANNIE WOOD.

Annie Wood, one of the sterling actresses of the old school, has made a splendid record during her stage career of twenty-eight years. She made her first appearance in 1872 in a "thinking part" at the old Olympic Theatre, New York, when it was managed by Mrs. John Wood. Subsequently she appeared in support of Edwin Forrest, Charles Kean and Ellen Tree, Mr. and Mrs. Barney Williams, Mr. and Mrs. W. J. Florence, Lucille Western, Edwin Adams, Mathilda Heron, Frank Mayo, Booth and Barrett, the Worrell Sisters, and many others, and gave repeated proof of her worth. Miss Wood also was the star of the original Black Crook company. Recently she played Bubsy in Janice Meredith, and she is at present in S. Miller Kent's company, appearing as the dance hall proprietress in The Cowboy and the Lady. In all the years she has been on the stage Miss Wood never has missed a performance.

JOHN WALDRON.

John Waldron, last season leading man of the stock company at the New Century Theatre, Newark, is now winning new laurels at the Grand Opera House, Pittsburg.

CARRIE LEE STOYLE.

Carrie Lee Stoyle has won recognition as an unusually capable character actress. Among the roles she originated is Margaret Howe in The Bonnie Brier Bush. The part was offered to her this season, but she declined it. Among Miss Stoyle's other roles have been Ann Wildairs in A Lady of Quality, and Mrs. Callender in The Christian, which latter she has played for three seasons.

N SHELDON LEWIS.

A member of the Donnelly Stock company who is rapidly forging to the front is N. Sheldon Lewis. Mr. Lewis was fortunate in being engaged by the late Augustin Daly for five years. But two years of the contract had expired when Mr. Daly died. Mr. Lewis great hit in the dual role of Jekyll and Hyde in St. Louis when playing with the Giffen Stock is too recent to call for extended comment. He toured the South with such success that flattering offers have been made for him to repeat the engagement the coming Summer. In support of Ada Rehan Mr. Lewis proved his efficiency in Shakespearean romantic leads; and at the Murray Hill he has become a great favorite. Among the roles in which his acting called for extended comment this season was his John Christison in The Dancing Girl.

MASON AND MASON'S HIT.

The present season has seen a number of new productions and new stars, but none have been more successful than the joint starring tour of Dan Mason and Charles A. Mason under the direction of Broadhurst and Currie. From the opening of their season at Norfolk, Va., Aug. 26, the press has been unstinted in their praise and the business done has been up to the top notch. Both stars have long been identified with German dialect character work. Of late years Dan Mason has been with Smyth and Rice and Broadhurst Brothers, while Charles A. Mason for the past few seasons has been starring jointly with Joseph Kelly as Kelly and Mason. Broadhurst and Currie brought the Masons together in the musical farce Rudolph and Adolph and surrounded them with a capable company. The result shows the wisdom of their judgment.

MADGE CORCORAN.

Madge Corcoran is an Australian who promises to duplicate on our stage the success she has met with in the antipodes, where she was a member of the Brough, Boucicault, Williamson and Musgrove companies. She came to this country last season as leading woman with Maggie Moore. At present she is supporting E. H. Sothern in If I Were King and is understudy for Cecilia Loftus. When Miss Loftus was ill recently Miss Corcoran played Katherin de Vaucelles and was highly complimented on her rendering of the part. While in Australia Miss Corcoran was a prominent figure in Melbourne society.

ANNA ROBINSON.

Anna Robinson, who hasn't acted in this country for several seasons, became the talk of London recently through her success as Melpomene Sapcott, the American heiress, in R. C. Carton's comedy, The Undercurrent, produced by Arthur Bourchier at the Criterion Theatre. Before this production Miss Robinson was a comparative stranger to London theatregoers, but she now has to her credit one of the most decided hits that an American actress ever made in the British metropolis. The critics have had much to say in her praise, declaring that she made a typical warm-hearted, impulsive American girl, and played with talent, intelligence and charm. They waxed ecstatic, too, over Miss Robinson's beauty and grace. In the picture in this number of THE MIRROR Miss Robinson is shown in the character of Melpomene.

NORA DUNBLANE.

Nora Dunblane's success as Mrs. Woodbridge in Lovers' Lane this season is demonstrated by the excellent notices she has received wherever she has appeared. Miss Dunblane is personally popular and has been the recipient of much social attention. She is making rapid strides in the profession, her work showing constant improvement.

LISLE LEIGH.

Lisle Leigh, whose portrait appears in this issue, opens this week at the Fourteenth Street Theatre in the part of Lis Williams in Up York State, having been specially engaged for the New York run. Miss Leigh has been on the stage since a child and has been particularly successful in many prominent roles, among which may be mentioned Cora in Article 47; Marina in Mr. Barnes of New York; Mrs. Leabrook in Captain Swift; Nell in Nell Gwynne, and Edith in Secret Service.

HILDA THOMAS.

In this issue is found the latest likeness of that clever comedienne, Hilda Thomas, who for the past five seasons has appeared in all the leading vaudeville theatres and has scored an emphatic hit. She is one of the most versatile and original of mimics, her work is always quick and bright, and her humor is ever delightful. Miss Thomas is known as an excellent dresser, carrying a large and expensive wardrobe. She has received some flattering offers to appear next season in comedy, but she has made no definite arrangements as yet. She is booked until June, the last engagement being in Los Angeles, Cal.

BILLY B. VAN AND NELLIE O'NEIL.

Few soubrettes can claim the popularity enjoyed by Nellie O'Neil, whose vivacious personality, charm of manner, graceful dancing, surprising acrobatics and bright gift of comedy have made her everywhere a favorite. In the companies of the late Charles H. Hoyt, as well as those of Charles E. Blaney, Miss O'Neil's success has been complete and her more recent achievements have been a strong hit at the New York Theatre roof-garden and in The Devil's Daughter during its Summer run in Buffalo. Next season Miss O'Neil will be featured in the new farce-

JOHN WALDRON.

comedy, Bolivar's Busy Day, in which Billy B. Van will star. Mr. Van is now touring in The Devil's Daughter, and he is so well known as a comedian that no detail as to his work is here necessary.

FLORENCE HAMILTON.

Florence Hamilton for the past five seasons has headed one of Corse Payton's road companies, and has won many admirers among New England theatregoers. Several repertoire managers have offered to star her, but she prefers to accept only stock engagements in large cities.

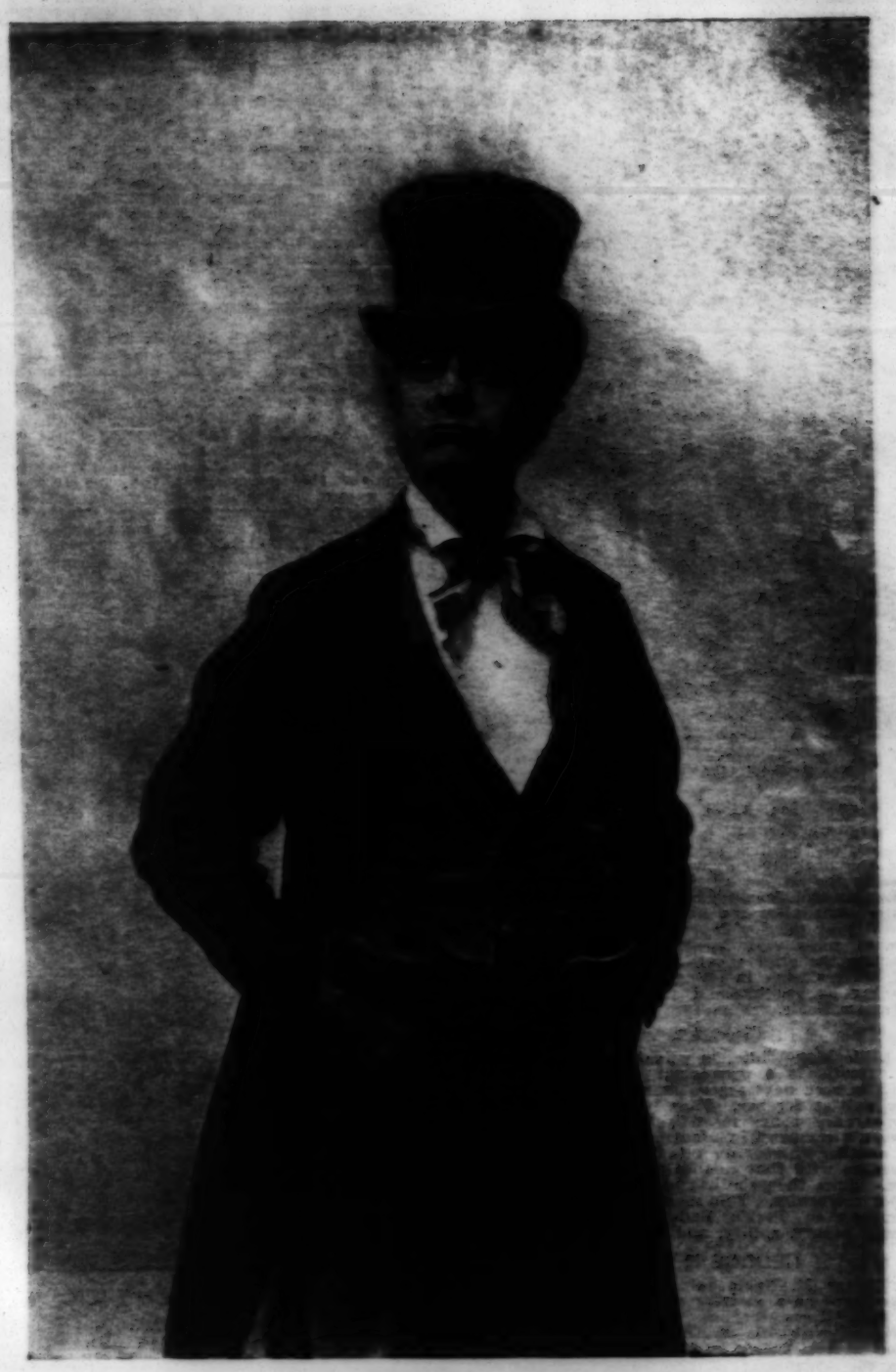


Photo McIan, N. Y.

WILLIAM S. GILL.

PHIL HUNT.

Phil Hunt made his debut on the world's stage in 1868 in a crying monologue and was very well received, but a few years later the same act was "booed" with the paternal slipper and cane. His first professional engagement was in 1877 at the Centennial Exposition at Philadelphia, in the Original Juvenile Pinafore company, and a little

Photo Young Sisters, McPherson, Kan.

VINA NOBLE.

later in the Juvenile Fatinitza company at the Broad Street Theatre, Philadelphia. As a boy he appeared in various stock companies in children's characters. From 1887 to 1890 he was business-manager of John S. Moulton's first company. Later on he filled engagements with Henry C. Miner, W. A. Brady, Harry Lacy and others. For the past five seasons Mr. Hunt has been associated with the business end of Tennessee's Pardner, owned by Arthur C. Alston, and he bought an interest in the attraction last season. The company is now touring under Mr. Hunt's exclusive management. Next season he will produce Robert J. Donnelly's romantic comedy-drama, Down by the Sea.

WILLIAM S. GILL.

William S. Gill is starring in Pudd'nhead Wilson, under the management of Shipman Brothers. As the lovable character that Mark Twain drew so well, Mr. Gill has been emphatically successful, and he is considered the legitimate follower of Frank Mayo, who was the first to play the role. The critics have been unanimous in praise of his portrayal, and Shipman Brothers have already re-engaged him for next season. The present production was made under Mr. Gill's direction.

LOTTIE WILLIAMS SALTER.

Lottie Williams Salter is a soubrette whose winsome ways have won a wealth of worshipers. This season she is supporting Mason and Mason in Rudolph and Adolph, and her work is said to be the feature of the performance. She dances with fetching grace and sings coon and coster songs delightfully.

W. B. PATTON.

W. B. Patton is starring in his own play, The Minister's Son. For the last seven years Mr. Patton has been at the head of his own company, playing such parts as Hosea Howe in Peaceful Valley and Jim Radburn in In Missouri. Mr. Patton is in reality a minister's son. His father was the late Rev. George Patton, for twenty-five years pastor of the Third Presbyterian Church at Rochester, N. Y. He is a graduate of the University of Rochester and a fraternity man, being a member of the Delta Phi. The Minister's Son is one of the successes of the present season, both play and star having received excellent notices from the press. One critic has said that Mr. Patton is a constant reminder, without being in any sense an imitator, of Sol Smith Russell.

MARIE GEORGE

Marie George's latest hit has been as Miss in The Strollers, with Francis Wilson. She was seen in the part at the Knickerbocker last Summer and is now playing it on tour. Miss George has a charming personality, is brimful of vivacity, and can sing and dance in a way to win any audience. She appeared successfully in a number of Casino productions. Last season she played in London, where she became a favorite at once.

CLARA MATHES.

Clara Mathes, who is appearing this season as Nell Gwynne, is said by the critics in the cities she has visited to be the equal of any actress who has been seen in the part. Miss Mathes only recently learned English, but her mastery of the language is declared complete. She has ability, youth and personal attractiveness, and a successful career as a star seems in store for her.

Photo Stevens and Son Co., Chicago.

DEAN RAYMOND.

FRANK GUDERIAN.

Frank Guderian was born March 18, 1876, in New Orleans, La. He entered the profession seven years ago, and since then has played over two hundred and fifty parts with many companies. This season he is with W. E. Nankeville's Human Hearts company (Western), in which he has been starred in the role of Jim Logan.

CLARA MATHES.

VINA NOBLE

Mrs. Vina Noble is the wife of George M. Noble, of the firm of Noble Brothers, and has by her untiring energy been an important factor in the success of her husband's enterprises. She has had considerable experience with repertoire companies, and has demonstrated her versatility by playing soubrette, juvenile, and emotional roles with no little credit to herself. During the brief vacation in Summer she rests at her residence in Chicago, that was presented to her by her husband and her brother-in-law, Warren Noble.

LILLIE MAY WHITE.

Lillie May White, in private life Mrs. George W. Heath, is a promising young actress, who will be seen next season in a new play now being written for her. Miss White made her first appearance some seven years ago in Arthur Rehan's company in Montreal, taking the place of another member on very short notice, and remaining with that company the rest of the season. Since then she has played leads in several stock companies. This season she heads her own company in Peck's Bad Boy. She possesses youth, beauty, ability, and ambition.

GEORGE M. NOBLE.

George M. Noble gained his first theatrical experience as a member of the once famous H. A. Kendall combination. In 1894 he became associated with his brother, Warren Noble, in what is now known as the firm of Noble Brothers, the organizers of the Noble Dramatic and Noble Theatre companies. George M. Noble, who manages the former, has been peculiarly successful for many seasons in his tours with the company of the Middle and Western States. The plays presented are principally those owned by the firm, in which, in addition to his other duties, Mr. Noble plays the leading parts.

ELIZABETH WOODSON.

In the production of Lost River, Elizabeth Woodson takes the role of Gladys Middleton, a villainess of deepest dye. The part is a "thankless" one, but Miss Woodson has done so well in it that the notices she has received have been

Photo Marceau, N. Y.

THOMAS J. KEOGH.

decidedly laudatory. Last season Miss Woodson played a decidedly different role, the ingenue in The Battle of the Strong, and met with much personal success. She has been on the stage but three seasons, and her advance has been rapid.

CHARLES F. NEWSOM.

Charles F. Newsom is winning praise for his excellent performances of Ralph Markham in A Romance of Coon Hollow and Gerald White in Pegg's Ferry. Mr. Newsom does not confine himself to juvenile roles, however. He has had a long stock experience, during which he played roles ranging from negro comedy to character old men.

KATIE EMMETT.

Katie Emmett is a native of Philadelphia, where she first appeared as a child with Joseph Jefferson. Miss Emmett has won decided favor in many parts of the country as Willie Reefers in The Waifs of New York. "Our Katie," as she is called by the news boys, who have seen her in the part, has been honored by them to the extent of being elected an honorary member of their different unions. This season Miss Emmett's tour is being directed by Frank Rayman.

NEIL TWOMEY AND GWENDOLYN GRANGER.

Neil Twomey and little Gwendolyn Granger are pictured on another page as they make their first entrance in From Scotland Ward. Mr. Twomey is this season duplicating the success which he achieved last season as Captain Thorne (William Gillette's role) in Secret Service, and little Miss Granger has thus far been spoken of in the highest terms. The critics praise her for the naturalness of her acting and her sympathy-compelling manner.

SHIPMAN BROTHERS' MANY ENTERPRISES.

Among the most progressive and enterprising managerial concerns in this city is that of Shipman Brothers, that controls many of the best attractions now on the road.

One of their principal successes of the present season is the elaborate production of Robert of Sicily, in which Walker Whiteside has found the most congenial role of his career. Last season, immediately after the destruction of Coates' Opera House, at Kansas City, by fire, where Mr. Whiteside lost his entire production of Heart and Sword, Shipman Brothers assumed his management, and three weeks later presented him in the South, with a new equipment of scenery, costumes and effects. Heart and Sword was selected for Mr. Whiteside's play this season, and he would be playing in it now but for the opportunity that was offered to secure Robert of Sicily.

Pollard's Australian Juvenile Opera company is making its first American tour under the direction of Shipman Brothers, and is the musical novelty of the year. Their first American appearance was made at the Tivoli Opera House, San Francisco, early in November, and the success of the company was so decisive that contracts were immediately made for a stay of six additional weeks in that city. Upon the conclusion of this engagement the company will make a tour embracing the principal cities of the country. Over twenty-five years ago the first juvenile opera company was organized by the father of C. A. Pollard, the present proprietor, and since that time it has been a feature of Australian amusements. There are fifty children in the organization, and a repertoire of more

Photo Shadler and Busey, York, Pa.

FRANK GUDERIAN.

than twenty comic opera and musical comedy successes is presented.

When the firm decided to send Pudd'nhead Wilson on the road again William S. Gill was secured to play the title-role. Mr. Gill had the advantage over other actors in that he had been a member of the original Frank Mayo company and had participated in almost every production of the play made since the first one. The business done by the attraction has bordered on the phenomenal. Mr. Gill will play the part next season, and it is anticipated his success will be even greater than this.

A Cavalier of France was one of the successes of last season, under Shipman Brothers' management, and they have placed it on the road again this year with Mr. and Mrs. E. R. Spencer in the leading roles. The players have long been identified with the legitimate drama, and last year were featured in support of Frederick Warde. Their efforts and the play are meeting with enthusiastic approval.

The firm of Shipman Brothers has yet to launch any attraction that may be termed a failure. It makes a feature of new advertising ideas, and an efficient office staff is constantly engaged in sending broadcast the kind of advertising that causes comment. The paper that is sent out ahead of their attractions has also caused considerable talk because of its remarkable beauty.

KIRKE LA SHELLE'S SUCCESSES.

Kirke La Shelle, the enterprising manager, has on the road this season four companies, each of which is playing to fine business. This quartette of successful attractions consists of the Frank Daniels Comic Opera company in Miss

Photo Miner, N. Y.

MARY HAMPTON.

Simplicity, the Kirke La Shelle Opera company in The Princess Chic, the Arizona company, and the J. H. Stoddart company in The Bonnie Brier Bush. Many records have been broken by these companies in various cities, and they have all received high praise from the public and press. By reason of his artistic judgment and business capacity Mr. La Shelle has never made a failure in his productions.

TUNIS F. DEAN.

Tunis F. Dean is business-manager of the Grand Opera House, Pittsburg, and his alert, intelligent work has done much toward increasing the popularity of that theatre. In seasons past Mr. Dean has made a fine record for himself as advance agent with several prominent attractions.

THE STANHOPE-WHEATCROFT SCHOOL.

In the present condition of the stage in America, when those who have neither had experience nor especial training in the art of acting may hope to gain any but the humblest positions in the theatre, the dramatic school has come to be a most important institution in the theatrical world. It has become recognized that the player must be educated for his profession, as is the physician, the lawyer, and the clergyman, and in consequence the dramatic school now occupies a position that it never did before. Among the foremost institutions of the kind in America is the Stanhope-Wheatcroft Dramatic School, which is located in a fine and thoroughly equipped building at No. 31 Fifth Avenue. The school was founded a number of years ago by the late Nelson Wheatcroft and Adeline Stanhope-Wheatcroft, and among its graduates are many leading men and women now appearing in the best New York and traveling companies. Mrs. Adeline Stanhope-Wheatcroft now has the sole direction of the school, and by her unusual qualities as an instructor and manager she has kept it always up to the highest standard. She is assisted by a corps of practical, experienced players. The course of instruction covers a period of six months, during which time the students appear in special matinees at the Madison Square Theatre.

"JOLLY" DELLA PRINGLE.

Of the many female stars who travel in the West none is more popular nor more prosperous than "Jolly" Della Pringle. Her tours in that portion of the country are so uniformly profitable that she has confined herself entirely to that territory. This season she is supported by a company of twenty people, and carries her own band and orchestra. She owns a magnificent Pullman palace car, in which she and the members of her organization travel, and also a specially constructed car for the transportation of her scenery, wardrobe and properties. Many favorable reports of the company have come to the ears of Eastern managers, and they have endeavored to induce her to appear in their theatres. The inducements offered have been so generous that Manager Adams is thinking seriously of bringing the organization into the Eastern territory next season. Aside from her theatrical enterprises Miss Pringle owns and manages a fine stock farm near her Summer home at Knoxville, Ia. The company is now on the way to California to play during the Winter and Spring, and will return Eastward during the early Summer months.

CORA QUINTEN.

A child actress who has the ability to do more than merely present the outward semblance of the character portrayed, and to repeat the lines allotted to her is indeed a rarity on the stage. Only a few children in a generation seem to be possessed of the power to go to the very heart

Photo Sarony, N. Y.

NORA DUNBLANE.

of a character and, with that foundation, build up a genuine, appealing impersonation. In her time Clara Fisher was such a child actress. Cora Quinten, who in this season playing the role of Jessie in The Fatal Wedding, appears to be her legitimate successor in the present generation. She has to a remarkable degree the sympathetic penetration and understanding—remarkable in one of her years—that makes for success in characterisation, and she is possessed of the training in the dramatic art necessary to portray the most varied emotions. For her acting in the role of Jessie this season Miss Quinten has won very high praise, indeed, from the press and public.

ROBERT B. MANTELL'S TOUR.

Robert B. Mantell, who is known and admired through the length and breadth of the country as a romantic and legitimate actor, is this season making a tour of the principal cities of America, presenting Hamlet, Othello, Romeo and Juliet, The Lady of Lyons, Richelieu, and Richard Third. He is supported by an excellent company, and is under the management of M. W. Hanley, who has directed his tours for several seasons past. The present tour is more than usually prosperous and the star has gained many new laurels by reason of his earnest and thoroughly artistic acting and the care with which his productions are staged.

Photo Miner, N. Y.

GEORGE C. BONIFACE, JR.

NAT. M. WILLS.

HERBERT KELCEY AND EFFIE SHANNON.

Since they left the Lyceum Theatre Stock company several seasons ago, Herbert Kelcey and Effie Shannon have been seen as co-stars in a number of plays, the most notable, perhaps being The Moth and the Flame. The personal popularity that these players gained at the Lyceum has increased since they have had their own company. The proficiency of Mr. Kelcey and Miss Shannon in the art of acting has been many times demonstrated. Mr. Kelcey has much technical skill, and the ease and polish of the man of the world. Miss Shannon may be called the ideal ingenue, and her charming portrayals are ever a delight. This season Mr. Kelcey and Miss Shannon are touring in Her Lord and Master, that has not yet been seen in New York.

REVIVAL OF THE COMEDY OF ERRORS.

Wagenhals and Kemper, whose Shakespearean productions in recent years have done much to maintain a popular interest in the classic plays throughout the country, are making active prep-

CHARLES F. NEWSOM.

arations for a massive and spectacular scenic production of The Comedy of Errors. Every available device known to the scenic artist and stage mechanic will be utilized. Only the largest stages in the country, such as the Academy of Music in New York, will accommodate the production as it is contemplated. There will be a big ballet and a large force of supers. The two Dromios will be played by two famous stars, whose names Wagenhals and Kemper are not at liberty to announce at present, and the rest of the cast will include many of the most notable players in this field of the drama. In addition to this enterprise these managers will continue to direct the tours of Madame Modjeska, Eagle James, and Arthur Byron.

HAROLD KENNEDY

Harold Kennedy, the light comedian of the Spooner Stock company at the Park Theatre, Brooklyn, this season, is a brother of the late Lillian Kennedy, the celebrated soubrette star of some years ago. Mr. Kennedy possesses much of the talent that marked his sister, as he has proven by his versatile work in many parts, including not only comedy but character and serious roles as well. In addition to his ability as an actor Mr. Kennedy is also a clever and graceful dancer and a pleasing singer, which accomplishments have assisted to no small extent in securing him the favor in which he is held by the Brooklyn press and public.

E. S. WILLARD'S TOUR.

The feature of E. S. Willard's present tour of this country is a new play, The Cardinal, by Louis N. Parker. In addition Mr. Willard appears in his former successes, The Middleman, The Professor's Love Story, David Garrick, and Tom Pinch. By his many admirable performances Mr. Willard has gained the esteem of the most appreciative class of theatregoers, and his visits are always awaited as one of the artistic events of the season.

CORA QUINTEN

THE INFANT PHENOMENON OF THE AMERICAN STAGE

NOW WITH

The Fatal Wedding.

SINCE THE DAYS of Clara Fisher no one is MORE entitled to the term

Infant Prodigy.

Her impersonation of this character can be looked upon as a beautiful flower: it is lovely in every way; it is, in fact, true to nature. It has the vitality and perfume that makes it real.

Her own subtle spirit, dainty, pure and simple as Ariel's, infuses itself into the character and it becomes to her audience real and true as any living creature among them all, gliding before them in a halo of impassioned splendor.

The mere acting a part is the result of tutorship and study; the portraying it truthfully is an effort of genius. Art merely fashions a character to the sculptor's beauty, and it is here that little Cora is excellent; but to invest it with life, feeling and all that invites the passions and awakens the emotion of the soul—to make us feel the words of the author, as conveyed to us through the medium of action and declamation, is the work of one who has studied her art.

A FEW EXCERPTS FROM THE PRESS.

"The bright particular star of the whole drama, however, is little Cora Quinten, as Jessie, the elder child of the unfortunate husband and wife. The little girl has really the most important part in the play, and is very frequently upon the stage. Although she has such a prominent role, she never faltered once in the delivery of her lines, while her easy stage presence was well worthy of emulation by many older actors and actresses."—PROVIDENCE, R. I.

"Little Cora Quinten, as Jessie, the daughter of the troubled husband and wife, plays an important character in the piece, and her ability as an actress easily asserted itself. She has an easy stage presence, and spoke her lines with becoming grace. She does not falter in the least, and her work shows a careful training in the part."—WORCESTER, MASS.

"Cora Quinten, a pocket Janauschek in her small way, plays 'the little mother' extremely well. Her hit with the house at yesterday's performance was something tremendous. She is really the star of the organization."—NEW YORK SUN.

"Little Miss Quinten was the real star, and she carried all before her. She went through her scenes like a little major, and never whined and mewed, as so many stage children do."—NEW YORK JOURNAL.

It is not often a child actress succeeds in impressing the public by the performance of a single part so deeply as Cora has done by her impersonation of Jessie.

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LILLIAN BURKHART.

MRS. FISKE.

Mrs. Fiske is in the fourth month of her engagement at the Manhattan Theatre and in the fourth week of the second production of the season at that house, The Unwelcome Mrs. Hatch, Mrs. Burton Harrison's "drama of every day." This is one of the most notable plays of New York life yet put forward, and is pleasing large audiences. The Manhattan company, the full strength of which is seen in support of Mrs. Fiske in this play, includes J. E. Dodson, Robert T. Haines, Max Figman, Jefferson Winter, Annie Irish, Annie Ward Tiffany, Eleanor Moretti, Rose Stuart, Emily Stevens, Frank McCormack, Phillips Smalley, Claus Bogel, Frederick Bertrand, Charles O. Shaw, H. H. Sleight, George Odell, W. C. Rane, J. Cleaney Matthews, Lillian Clare, Victoria Addison, Helen Ashley, Edith Talbot, Louise Delmar, Mary Maddern, Katherine Kaye, Eleanor Miller, Grace Eldridge, and Jessica Penn. Mrs. Fiske will begin a brief tour in February, during which she will visit Boston, Chicago, Milwaukee, St. Louis, and Pittsburg.

MRS. PATRICK CAMPBELL'S TOUR.

The coming of Mrs. Patrick Campbell, the famous English actress, for a tour of this country is awaited with eager expectancy by American theatregoers. Mrs. Campbell has been in the past reluctant to leave England, but Liebler and Company have been successful in inducing her to pay her first visit here this season. Mrs. Campbell will be accompanied by her own London company, headed by Herbert Waring and George S. Titheradge. Her tour will open at the Grand Opera House, Chicago, Dec. 30, and on Jan. 13 she will open at the Theatre Republic for three weeks. Her repertoire will include Magda, The Second Mrs. Tanqueray, The Notorious Mrs. Ebbsmith, Echegaray's Mariana, Masterlinck's Pelleas and Melisande, a new comedy by E. F. Benson, and two one-act plays, Mrs. Jordan, Actress, by Constance Smedley, and The Happy Hypocrite, by Max Beerbohm. During her tour she may also produce Bjornstjerne Bjornson's latest work, Beyond Human Power, as well as another new play.

EDGAR FOREMAN.

Edgar Foreman made his debut as a vaudeville performer when a boy at the Theatre Comique, Cleveland, in 1874. He made rapid strides in the profession, and before 1876 had played every house of note in the United States. He has been identified with circus, vaudeville, comic opera, and dramatic work, thus gaining a wide and varied schooling. This season Mr. Foreman has met with success in Richards and Fielding's production of A Ragged Hero, being featured in the title-role. The leading critics of New York and Brooklyn and other cities have praised him highly. Mr. Foreman and his wife, known professionally as Julia West, played a very successful engagement in London and the provinces the past Summer, and were engaged to return and open in London June 2, 1902.

AGNES ARDECK

Agnes Ardeck, whose portrait appears in another column of this paper, is duplicating her success in the title-role in Mistress Nell in one of Maurice Campbell's companies this season. Her clever work in this role has been rewarded by the hearty indorsement she received from the press throughout the country. A clever swordswoman, a versatile actress and a charming personality contribute signally to Miss Ardeck's success in the profession.

DEAN RAYMOND.

Dean Raymond's success as Jones in What Happened to Jones and as Smith in Why Smith Left Home has established him as one of the leading light comedians of the country. His predecessors in these roles were hard to follow, but he has more than realised the possibilities of the parts, and his present tour in What Happened to Jones has proved to be a continual triumph, according to the critics. The role of Jones is not an easy one to play, requiring, as it does, a certain air of assurance as well as a fine sense of higher comedy, yet Mr. Raymond has evidenced his ability to combine these elements and to show with perfect fidelity all the varying shades of the character of the extraordinary Jones, even as he faithfully sketched the peculiarities of the marvelous Smith.

Photo Scherwel, Worcester, Mass.

WALTER E. PERKINS.

MAUD COOLING.

Maud Cooling has scored a pronounced success in the ingenue role of George H. Broadhurst's farce, What Happened to Jones, and is giving one of the cleverest performances of the part yet seen. The opportunities afforded by the role seemed small in the hands of some of its former interpreters, but Miss Cooling's capital work magnifies them and brings out all that is possible for the role. She is a very capable actress, as was attested recently by her venture in vaudeville as a monologist, for which difficult task she received many favorable notices as well as the praise of the managers and the cordial commendation of the audiences.

GUS SUN.

Gus Sun, proprietor and manager of Gus Sun's American Minstrels, was born at Toledo, O., Oct. 7, 1869, and engaged in the circus business in 1891, continuing therein successfully until the Autumn of 1898, when he launched his minstrel company, which from the opening performance has been a financial and artistic success. Next season Mr. Sun will have two new productions on the road in conjunction with his minstrels and circus. One will be a new version of Uncle Tom's Cabin and the other a powerful melodrama, entitled Circumstantial Evidence.

HARRIETTE WEEMS.

Harriette Weems is in New York this season, and will remain here until her plans for the continuance of her professional career are completed. She is taking a limited number of pupils in the study of dramatic art.

AUGUSTUS PHILLIPS.

Augustus Phillips is pictured as Charles Dickens' famous hero, Sydney Carton, in the drama of The Only Way, in which extremely difficult tragic role he may be said to have achieved his most emphatic success, during the two seasons he has spent at the Park Theatre, Brooklyn, as leading man of the Spooner Stock company, in which capacity he has become deservedly popular. Although Mr. Phillips is a young man, he has had wide experience, having played considerably over one hundred leading roles of all descriptions. His handsome appearance, youth, and excellent stage presence, combined with natural talent and intelligence and a praiseworthy ambition, make him one of the most promising leading men in stock at the present time.

EMMA DUNN.

Emma Dunn, who has succeeded herself as a prime favorite with the patrons of the Columbia Theatre Stock company, Brooklyn, this season, with which company she is playing the ingenue parts, is a little actress of very strong personality and much talent. Louise Rhouse says of her

MYRTLE VINTON.

ability: "Take Miss Dunn as the slovenly Lizbeth in In Missouri, Tags in The County Fair, Maud in Mr. Barnes of New York, Tilly in My Friend from India, Lady Agatha in Lady Windermere's Fan, Molly Summers in Incog, Rose in The Charity Ball, and Edith in Young Mrs. Winthrop, in all of which she gives such artistic impersonations that there are no limitations to her achievements save those that physique imposes."

JACOB LITT'S ENTERPRISES.

Jacob Litt holds a conspicuous place in the American theatrical world. His enterprises are extensive, and judicious methods have crowned them with success. Mr. Litt is manager of the Broadway Theatre, in this city; McVicker's Theatre, Chicago; the Bijou Opera House, Minneapolis; the Grand Opera House, St. Paul, and the Bijou Opera House, Milwaukee. They are among the best conducted and most prosperous playhouses in the country. Mr. Litt's attractions include William Collier, now touring in On the Quiet; the perennial favorite, In Old Kentucky, and the big English melodrama, The Price of Peace. He has other productions in preparation. The office of Mr. Litt is in the Broadway Theatre. A. W. Dingwall is general manager of Mr. Litt's enterprises.

HARRY BERESFORD.

Harry Beresford, whose successes as the Professor in All the Comforts of Home, the First Gravedigger in Hamlet, and numerous other roles, have placed him in an enviable position among the young comedians of the present day in America, has eclipsed his previous good record by his portrayal of Seymore Sites in The Wrong Mr. Wright, that he is starring in this season under the management of J. J. Coleman, in the territory West of the Mississippi. In this character Mr. Beresford has received the very flattering indorsements of many prominent Western critics, and his tour has met with pecuniary returns that only attend the appearance of established popular favorites.

MYRTLE VINTON.

Myrtle Vinton has been on the stage since she was four years old. In her childhood she was with J. K. Emmet, Maggie Mitchell, Joseph Jefferson, Thomas W. Keene, Frederick Warde, and the Chicago Stock company. Later she was a member of the Fusco Opera House and People's Stock company, Minneapolis, and she also has played in A Barrel of Money, A Chip of the Old Block, and The Almanac. For two seasons she was with Sharpley's Lyceum Theatre company, and during the past five years she has headed Frederick's Lyceum Theatre Company, and the Myrtle Vinton Company. This season Miss Vinton is starring in A True Kentuckian.

ELWYN STEVENS.

Elwyn Stevens, whom the critics pronounce an excellent character actor, has been on the stage fourteen years, during which time he has played a wide range of parts and shown marked versatility. Among the principal roles he has played are Old Goberon in Jean Valjean, Oscar Crampton in Davy Crockett, Calenus in The Last Days of Pompeii, and Tom Blossom in May Blossom. Last season he made a hit as Absolom Mack in The Night Before Christmas. The present season he is receiving praise for his acting of a leading part in H. J. Carpenter's For Her Sake company.

THE CHAPERONS.

One of the musical hits of the season is The Chaperons, the operatic comedy by Frederick Ranken and Isidore Witmark, that Frank L. Perley's Singing Comedians are presenting. The Chaperons is a merry work with a bright book and a tuneful score, and the cast, composed of players of recognized ability, interprets it admirably. The chorus is above the average, both in vocal ability and personal attractiveness. The comedy was staged by George W. Lederer, who is admittedly unexcelled as a producer. Picturesque scenery and beautiful costumes give The Chaperons a pictorial brilliancy such as is seldom seen.

HORTENSE NIELSEN.

Hortense Nielsen, C. A. Arthur's young star, has proven one of the best drawing cards in the south and West this season. She is young and pretty and has a thorough knowledge of the art of acting. She probably excels in ingenue roles, but her work in pathetic parts is also pleasing. Miss Nielsen has been a member of the Frawley Stock company and of the Lafayette Square Stock company, Washington. She is a sister of Alice Nielsen.

MLLE. ROSE-EDYTH.

Mlle. Rose-Edyth, the youngest premiere assoluta on the American stage, received her instruction under the best foreign masters. Last season with Kiralfy's ballet she won a great personal success. Her extreme lightness when dancing on her toes caused one critic to remark that she was like "a bit of thistledown." Mlle. Rose-Edyth is negotiating with a London manager for a pantomime engagement in that city.

HARRY BERESFORD, AS SEYMORE SITES.

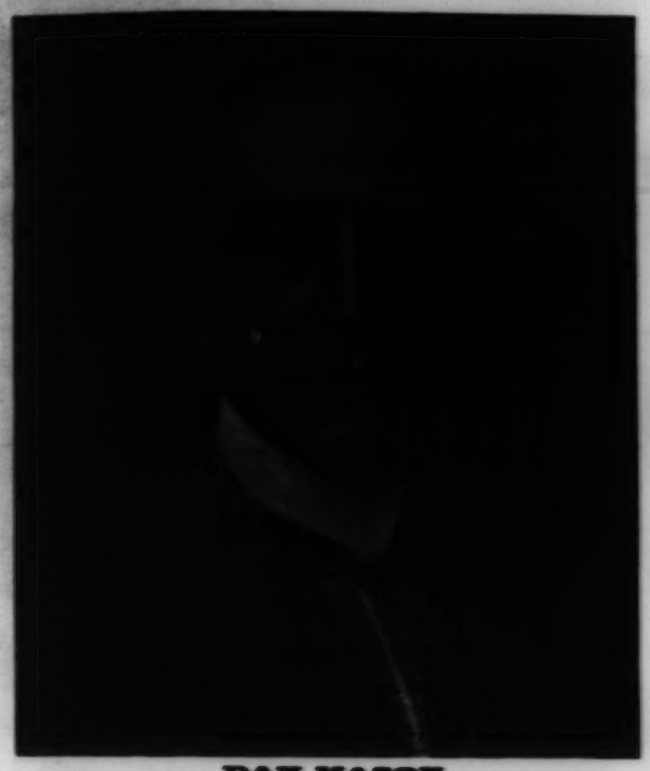

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Photo Bushnell.

LYNN PRATT

WILLIAM MACAULEY.

Although a young man, William Macauley has had many years of practical experience in the profession. He made his first stage appearance twelve years ago in Mrs. Rose Watkins' company. Afterward he held important positions with several well-known attractions. For the last seven years he has been at the head of his own company and is at present playing the part of Wesley Coles with W. B. Patton in The Minister's Son. He has a half interest in the company.

THE CASTLE SQUARE OPERA COMPANY.

The Castle Square Opera Company, of which Henry W. Savage is president, is proprietor not only of the opera company that bears its name, but also of two King Dodo companies, and has two other productions in preparation. Of the success of the Castle Square Opera company it is almost needless to speak. Established in 1898, it has won for itself a reputation that no similar organization has equaled. Its productions of grand and comic operas at popular prices

Photo Bass, Lincoln, Neb.

ELWYN STEVENS.

have been remarkable for their excellence, and its present tour is proving the most successful in its career. King Dodo, Pixley and Luder's musical comedy, that was the hit of the Summer in Chicago, is duplicating that hit on tour. The two companies presenting the comedy are drawing large and enthusiastic audiences. The new production that Mr. Savage's company will make are Ki-Ram, by George Ade and Alfred G. Wathall, and The Barbarian, by Pixley and Soders.

BERTHA CREIGHTON

Bertha Creighton, leading woman of the Durham-Wheeler Stock company at the Girard Avenue Theatre, is considered one of the most versatile actresses on the stage. Whatever the role she assumes, she plays with signal ability. She has personal beauty and charm of manner, and is a great favorite with the patrons of the Girard Avenue.

THE WITMARK MUSIC LIBRARY.

The Witmark Music Library, of which M. Witmark & Sons are proprietors, and which controls the exclusive performing rights to most of the operatic successes of the American stage, has recently added to its list The Fortune Teller, by Victor Herbert and Harry B. Smith; the Singing Girl, by Victor Herbert, Harry B. Smith and Stanislaus Stange; the Serenade, by Herbert and Smith; The Viceroy, by Herbert and Smith; The Ameer, by Herbert, La Shelle, and Ranken, and The Jolly Musketeer, by Julian Edwards and Stanislaus Stange. Complete productions of these and other operas may be obtained through the library, that is located in the Witmark Building, 8 West Twenty-ninth Street.

AL. PHILLIPS.

Al. Phillips is winning much success as leading man of the Proctor Stock company. He has had long and varied stage experience, having played over one hundred parts. For two seasons he starred in The Captain's Mate. He also has been associated with Daniel Sully, J. W. Rosenquest, Ezra Kendall, Duncan B. Harrison, Lewis Morrison, Dan McCarthy, James H. Wallick, W. A. Brady, and Gus Hill.

HOWARD KYLE.

Howard Kyle is starring, for a second season, in Clyde Fitch's fine Revolutionary play, Nathan Hale. The tour has been a triumph for Mr. Kyle, the play and the company, and many return engagements have been played to increased business. Everett L. Sackett is Mr. Kyle's manager.

HOWARD HALL'S DOUBLE SUCCESS.

Howard Hall has won a double success this season—as actor and as author. He is starring in his own romantic melodrama, The Man Who Dared, that has been a huge hit wherever played. There has been nothing but praise for Mr. Hall's fine work in the leading role and also for the stirring play he has written. The "feature" scene of The Man Who Dared, in which Mr. Hall enters alone a den of ferocious lions, is the peer of any sensation ever introduced in a melodrama. Mr. Hall has a fine supporting company and his play is mounted handsomely. The tour is under the direction of Henry H. Winchell.

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In Private Guise and as Willie Wildflower in A Ragged Hero.

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Emery, Bird, Thayer & Co., the prominent dry goods merchants of Kansas City, Mo., make a specialty of supplying members of the theatrical profession with the best quality of goods for use on and off the stage. They already possess a very large theatrical patronage, and it is constantly increasing.

DOROTHY SHERROD.

Dorothy Sherrod, leading woman with Tim Murphy, has won a signal success in Mr. Murphy's new play, A Capitol Comedy. The most prominent critics of the West have been enthusiastic in indorsing her performance. The naturalness of her acting is pronounced one of its greatest charms. Her voice has been likened by one writer to the "sibilant sighing of a southern breeze."

VARIOUS ENTERPRISES

James E. English, manager of the Kentucky, Paducah, Ky., publishes in another part of this paper a list of prominent stars and attractions who have played his theatre and the pecuniary return of their engagements. He offers to forfeit $500 if any one can prove that he has misstated in a single instance the receipts he publishes.

The Packard Theatrical Exchange, 1364 Broadway, New York, organizes stock and traveling companies, represents out of town theatres, and has a large catalogue of royalty plays. Mrs. Beaumont Packard, the manager of the exchange, announces that there is desk room to let with all the incidental conveniences.

Fapy Williams, author of A Cavalier of France, The Duke's Jester, Parrhasius, and The Husband, offers for sale several new plays. His address is Box 1,250, New Orleans, La.

Aldus, cigar specialist, 1376 Broadway, is an expert in cigar manufacture, having had thirty years' experience in the leading factories of Havana. He is the maker of the celebrated Fred Nacional cigar, as well as of other brands.

D. Hope Leonard's spectacular production, Alice in Wonderland, of which Colonel John F. Bragg is manager, may be addressed at 62 Fifth Avenue, New York.

John E. Ince's School of Acting, 1430 Broadway, prepares approved pupils for the stage, and procures engagements for its successful graduates. In connection with his school Mr. Ince conducts a reliable dramatic and musical agency and entertainment bureau.

Amalia Mora, the new operatic comedy, the book by Gus Heege and the music by Max Faetkenheuer, that was successfully produced in Cleveland last Summer, will soon go on tour, under the direction of Elrick and La Marche, who have engaged an excellent company of over fifty members for the production. It is promised that the scenery, costumes, and electrical effects will be particularly elaborate, and special attention will also be paid to the chorus, that will be made up of pretty girls with tuneful voices. Clarence Fleming is the acting manager of the enterprise.

The Hunter Baltimore Rye Whiskey, bottled by William Lanahan and Son, Baltimore, is deservedly established in popularity among judges of good liquor. Its high standard of excellence is maintained year after year, and it is therefore always to be relied upon.

Innes and his band, now on a tour of the country in their own private train, are meeting with the same success this year that has attended them in seasons past. The band consists of sixty persons, and is maintained solely for concert purposes. The soloists accompanying the organization are Borghi, Alberti, Zerni, and Frances Boyden.

A dramatic periodical that has lately come into wide favor among New York playgoers and players is "The Cast," which is issued weekly by the Cast Publishing Company. The little magazine contains the casts of all the theatrical attractions in the city, and besides being a handy guide to the theatre is valuable as a record of the contemporary stage.

Neil Burgess is playing this season in the New County Fair, and is repeating the marvelous success that he made years ago in the original piece. A new and novel electrical effect, contrived by the Edison Company, has been introduced, and the production is equipped with new and handsome scenery. The company has played to capacity in nearly every city in which it has so far appeared.

The Conroy, Mack and Edwards company, now in its second season, has won decided popularity. The company present only royalty plays, with special scenery. Vaudeville is given between the acts. Charles F. Edwards is manager.

So successful have Ed W. Rowland, of this city, and Edwin Clifford, of Chicago, been with their first venture, The Gamekeeper, that next season they are planning to launch three productions—The Gamekeeper (Eastern), a new Irish comedy-drama, by Con. T. Murphy, with Smith O'Brien featured, and Thomas J. Smith, a young comedian of much promise and the possessor of a fine voice, at the head of a Western Gamekeeper company. Over Niagara Falls, a new melodrama, by Joseph Le Brandt, may also be produced.

Photo Hartman, Knoxville, Tenn.

DELLA PRINGLE.

Photo Cowles, Seneca Falls, N. Y.

GUS SUN.

Bennett's Dramatic Exchange, located in the Grand Opera House Building, Chicago, Ill., is the largest and oldest dramatic bureau outside of this city. In addition to its exchange department, it also acts as agent for many popular plays. The past season has been among the most prosperous the exchange has ever known, and at times it has been found hard to supply the demands made upon it from all over the country.

The Universal Electric Stage Lighting Company, Kliegl Brothers, proprietors, are the leading makers of electrical machines and effects for theatrical productions. In Alice of Old Vincennes they furnished the cloud, rain, rainbow and snow effects. Among other recent effects made by the company may be mentioned that in the Fourth of July scene in The Way of the World; the boat race scene at Weber and Fields', the Keith living pictures, and illuminated ballet. The company has just finished a large contract for the Australian production of Ben Hur, and another for The Du Barry.

That perennial favorite, Old Jed Prouty, one of the first of "down East" plays, has been novelized by its chief interpreter, Richard Golden, assisted by Mary C. Francis. Much that happens in the play has been transferred to the novel, besides which there has been added material of historical interest concerning Bucksport, Me., where the scenes are laid. The book is handsomely bound in cloth and sells at $1.50. The G. W. Dillingham Company, of New York, are the publishers.

The Newport, Ark., Opera House is again under the management of J. E. Doherty. The theatre is on the ground floor, is up to date in every detail, and has a population of 4,500 to draw from. The American

Photo White, N. Y.

MAUD COOLING.

Theatrical Exchange is the New York representative of the theatre.

James Richmond Glenroy, "the man with the green gloves," continues this season to win great favor in the vaudeville houses by his very clever and amusing monologue work.

The Carpenter company, under the management of H. J. Carpenter, is presenting on the road this season, with success, a varied repertoire consisting of For Her Sake, A Little Outcast, Quo Vadis, Mr. Plaster of Paris, and In a Woman's Power.

Hyatt's Opera House, Olney, Ill., plays one first-class attraction a week, and has good open time during the Winter and Spring. A. Horrall manages the house.

The Klark-Scoville company has added The Plunger and The Turn of the Tide to its repertoire.

Max S. Witt, composer of "The Moth and the Flame," "The Everlasting Light," "It's a Long Lane That Has No Turning," and other popular songs, is prepared to provide music for any sort of stage use. He may be addressed at 34 East Twenty-first Street, this city.

The Greve Lithographing Company, of Milwaukee, Wis., turns out most excellent work in the line of theatrical and circus engraving. The company is prepared to furnish estimates on all kinds of special work, and will issue a new catalogue of stock paper on Jan. 1.

Photo Brettell, Brooklyn.

QUAINT LITTLE EMMA DUNN.

William Morris is doing perhaps the largest individual vaudeville booking business in the country, and the long list of houses that await his attractive list of artists is only second in size to the catalogue of performers at his command.

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The Rockland, Mich., Opera House is in the heart of the copper country. Manager C. M. Conry desires to book first-class attractions.

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Photo Sebrig, Chicago.

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IN OTHER CITIES.

MILWAUKEE.

A Lady of Quality at the Academy 2-8 did a satisfactory week's business, and the performances were creditable. The producting was richly mounted, the garden scene in the second act being strikingly beautiful. Edith Evelyn, as Clorinda Wildaire, was not impressive. She was too boisterous in the first act and lacked spontaneity and grace, while her later scenes were charged with too much vehemence and overwrought intensity to be effective, yet withal her effort to do justice to this difficult role on such short notice was very praiseworthy. Albert Brown appeared as Sir John Oxon, and for the first time since joining the co. laid himself open to the charge of being stagey and artificial, his efforts to assume the nonchalant air and easy bearing peculiar to the character resulting in an unpraceful swagger; he was, however, in the main, satisfactory. Carl Ehstrom made a handsome Osmonde. Colin Campbell offered a faithful bit as Dauntaunpide. Lee Baker was a pleasing, albeit a rather stiff Sir Jeoffrey. J. Francis Kirke, though somewhat explosive, was good as Crow-ell. George Foster Platt contributed a clever and all. George Foster Platt contributed a clever and amusing bit as Dick Hardy. R. C. Chamberlin was excellent as the Chaplain, and James Kyrle MacCurdy added one of the best and most artistic portrayals in the cast as Lord Ware. Blanche Chester proved a distinct success as Anne. Grace May Lenkin was admirable as Lady Tantillion, and Kate Woods Fiske did full justice to Mistress Wimpole. Maurice MacCarville was capable in a minor part, but the rest of the cast were not truthful to their respective characters. Hazel Kirke was the Mill 6, and the attendance was light, as is customary at this season of the year. The co. gave an admirable performance, and the production was staged with distinction, and the prominent Platt's usual ability. Lee Baker was cast for the role of Dunstan Kirke, and his highly creditable and impressive interpretation of the character betrayed a keen understanding and careful study of the part. A few faults could be found in his acting, but as the whole his treatment of the role was skillful and intelligent. Albert Brown was delightful in his impersonation of the frank and true hearted Lord Trevers. James Kyrie MacCurdy's temperament is too positive to accord with the character of Pittman Green, and he was far from letter as good as he is in character work. J. Francis Kirke offered a good portrayal of Squire Rodney. Karl Ehstrom was satisfactory as Mr. and R. C. Chamberlin contributed a fine characterization of Barney O'Flynn. Edith Evelyn was the sensible sympathetic Mary Pittman in the title-role, that she sustained with delicacy, refinement and discretion. Grace May Lenkin, in matter and action was charming; faithful to the part of Lady Trevers. Blanche Chester was irresistibly droll as Polly Dutton. Kate Woods Fiske played with quiet confidence as Nancy Kirke, and Lois Hastings was pleasing as Clara. A Fair Rebel 9-11.

The Alhambra was occupied 2-8 by a co. of clever entertainers in a plethoric farce-comedy entitled Pepe's Baby. The bulk of the fun parking fell upon Harry Watson, who proved himself a droll and convulsing comedian. The strength of the performance lay in the specialties that were interpolated with exceptional success by the Nichols Sisters, the Gabriel Sisters, the Arville Sisters, Alice Hutchings, Ed. Ellsworth, Wm. Watson, and John Roland. Every act was encored with unfailing frequency, and in many instances the encores were many. Harry Watson, Jr., Charles H. Bowers, Charles Lloyd, Phillip H. Ryan, James Allen, Ed. Rogers, Frances Gladden, Harry Lawrence, Robert Kelsey and Ella Shannon were also in the cast. A Gay Deceiver 9-11.

At the Bijou the Vendome Stock co., assisted for the week by Frank Worthing, presented The Wedding Day to a fair house. The play calls for a large company, and the co. was not equal to the task. The support of Miss Worthing was poor, and the performance was not up to the standard of the house. Mr. Worthing was well received, and his efforts were highly commended. Miss Worthing was charming as Lady Dorothy, and Miss Vendome and Miss Ellis were both successful in other characters. Mr. Vendome, Mr. Lewis, and Mr. Burton were also seen to good advantage. The co. moves to the Chestnut St. Opera House, Philadelphia, 9-14. Fabio Romani 9-11. Rose Melville 12-14. Way Down East 9-12. William Collier 12-14. Francis Wilson 16-18.

In Old Kentucky, that is indeed getting old, but Sunday, as usual, was the banner day of the week. Victorien Sardou's Gismonda 7-14 at the Grand. Victorien Sardou's Gismonda 7-14 at the Grand. Victorien Sardou's Gismonda 7-14 at the Grand

13. Rudolph and Adolph 18. King Dodo 19. For His Sake 20. Trail of the Lonesome Pine 21.

PUEBLO.—GRAND OPERA HOUSE (H. P. Sharpless, manager): Fahrney's Illusions 9; fair business; performance excellent. Lyceum Theatre (Frank Lowry, manager): Vaudeville closed. The Kings of the Opera House to good business. Rudolph and Adolph 6. Grand Opera House Orchestra concert 8.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The King of the Opera House 9; large and pleased audience. Daniel Frawley and William Collier canceled.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): Under Two Flags 10. Richard Carvel 18. Mrs. McClure, lecturer, 19.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frisbee, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): More Than Queen, with William Humphrey as Napoleon and Rosella Knott as Josephine, to goodly gathering 7; production elaborate; the comedian came covered with enthusiasm; William Humphrey was fervent as Napoleon, and Rosella Knott sympathetic as Josephine; support excellent. Jas. Kidwell to small but distinguished audience 10; what it lacked in numbers it made up in enthusiasm, and Mr. Kidwell must have felt flattered at his reception; Jessie Shaw, the piano soloist, played with good technique; Herr Rudolf Finn was a remarkably good accompanist. Empire Theatre co. in Mrs. Dane's Defense 11; packed house; Margaret Anglin, who has a host of friends here, was given an enthusiastic reception, as was Charles Richman; Miss Anglin has the best role she has been seen in here, and was strong and consistent; Charles Richman in Sir Daniel Carteret has a most congenial role, and plays it excellent; the settings and support were all that could be desired. The second Symphony Concert was given before one of the largest and most discriminating audiences of the season 12; Marguerite Hall, the New York contralto, was the soloist, and her work was altogether delightful; the orchestra, under the baton of Edgar Stillman Kelly, of New York, never played better; Mr. Kelly is taking Professor Parker's place during his absence abroad, and deserves great credit for what he has accomplished with the orchestra in so short a time. Andrew Mack 13. Derschet Lodge Concert 15. Madame Emma Nevada 20.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; N. H. Van Buren, assistant manager): George Monroe in Mrs. S. O'Shaughnessy to S. R. O. 5-7; clever co. and specialties. The Dairy Farm to phenomenal business 9-11; excellent production; H. O. Cheesman, Lorli Ballinger, and John Milton deserve mention. Royal Liliputians 12-14. U. T. C. 16-18. Home, Sweet Home 19-21.——COLLEGE STREET HALL: La Feuche Aux Yeux was presented by the French Club of Yale to crowded house 9, and was an enjoyable performance throughout; one of the best bits of work was done by Mr. Tallin.——MUSIC HALL: The Elks closed a most successful ten days' fair 9.——ITEMS: David Warfield was the guest of the Knights of St. Patrick at their anniversary 12.—Marguerite Hall was given a reception by Mrs. A. Heaton Robertson after the concert 12.—A. Lyster Sanford has been retired from Mr. Bunnell's forces.—Margaret Anglin was the guest of friends while here 11.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): William Faversham in A Royal Rival 5 to capacity; capable co. Duchemin's New York Vaudeville co. to fair business 6, 7; excellent bill, comprising Price and Shear, De Cano, Cooking and Hustead, Lewis and Lewis, Murphy and Slater, and Leon Morris' educated ponies. On account of cancellations, theatre dark until 13, when the Empire Stock co. is underlined.——NEW HARTFORD OPERA HOUSE (Jennings and Graves, managers): Rents-Santley Burlesquers 5-7 to good business; pleasing performance. Royal Liliputians in The Merry Tramps 9-11; packed houses amused. Knickerbocker Burlesquers 12-14. Fads and Follies Burlesquers 16, 17. Kidnapped in New York 18. Victoria Burlesquers 19-21.——ITEMS: In recognition of services rendered them by their women friends at their late bazar, the local Elks tendered a reception to the ladies at the Coliseum 9, that was greatly enjoyed by all present.—The Beefsteak Club will celebrate Yuletide with one of their typical dinners and a Christmas tree, at Parsons' Theatre Cafe 23. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): William Humphreys and Rosella Knott in More Than Queen 6 pleased good house. A typical U. T. C. crowd was Leon Washburn's 7. Empire Theatre co. 10. The Dairy Farm 12. Andrew Mack (return) 14. Madame Emma Nevada 21. The Man from Mexico 23. Arizona 27, 28. Lewis Morrison 30.——SMITH'S THEATRE (Edward C. Smith, manager): The Great White Diamond pleased goodly houses 5-7. Robie's Bohemian Burlesquers 9-11 did their usual business and pleased. The Telephone Girl 12-14; S. R. O. All Reserve' Burlesquers 16-18. Royal Liliputians 19-21.——ITEM: Smith's Theatre has been handsomely decorated for the holidays.—Treasurer Joseph Robie, of the Bohemian Burlesquers, caught the automobile fever while in town, and will soon be seen under a chauffeur's cap on metropolitan highways.

W. F. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Corse Payton Stock co. opened for week 9 in The Charity Ball to S. R. O.; co. good. Other plays: May Blossom, Only a Farmer's Daughter, Alone in London, Christopher, Jr., Taken from Life, The Wife, A Desperate Game, and Kidnapped in New York; fund specialties by the Two Vedmars, of New York; fund specialties by the Two Vedmars, the Goldsmith Sisters, the Bijou Children, Richard the Goldsmith Sisters, the Bijou Children, Richard Carlton, and Jere Sanford.——OPERA HOUSE (W. W. Barnes, manager): Dark.——ITEM: Will D. Corbett, leading man of the Corse Payton Stock co., was presented with a diamond ring 9. Mr. Corbett is a native of this place.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): House, Sweet Home 6 to small audience. William Humphrey, supported by Rosella Knott and good co., presented More than Queen 9 to appreciative audience. A good co., including Richard Johnson, Irving Brooks, Annie Lloyd, Marie Richmond, and the Browning Sisters, appeared in The Telephone Girl 10, 11 to big business. McCarthy's Mishaps 12, 14. Bennett and Moulton co. 16-21.

BRISTOL.—OPERA HOUSE (W. R. Michael, manager): Bennett and Moulton co. 5-7 in Under Two Flags. A Bowery Courtship, and At the Hour of Eight pleased good houses. Down on the Farm 11; fine pleased good house. Down on the Farm 11; satisfactory performance and business. Stetson's U. T. C. 17. Fads and Follies Burlesquers 19. H. and L. co. bazar with Plant's Projectoscope co. 13-14.

MIDDLETOWN.—THE MIDDLESEX (Henry Bagnall, manager): Duchemin's Vaudeville co., with Leon Morris' ponies, 5, 10; enjoyable entertainments pleased fair houses. Morrison's Faust 12.——McDONOUGH THEATRE (W. J. Bevin, manager): Russell's Fads and Follies Burlesquers to large and satisfied audience 7.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Telephone Girl 9 to S. R. O. House, Sweet Home 11 pleased fair house. Down on the Farm 12. Castor Opera co. 14. Cosmopolitan Vaudeville co. 16. Fads and Follies Burlesquers 18. McCarthy's Mishaps 20. Stetson's U. T. C. Jan. 1.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): House, Sweet Home 9; medium house; co. good. Harry Brown deserves mention. The Prince Humphrey (return) 11. Lewis Morrison 20. Keister Stock co. 23-28.

MERIDEN.—JACQUES' OPERA HOUSE (Jacques and Kelly, managers): House, Sweet Home 7; fair business; good co.——ITEM: The theatre will be closed for a few weeks for repairs.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Daniel Sully 13. Stetson's U. T. C. 19.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Bennett and Moulton co. 9-14 to large house. Lewis Morrison 16.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Sloane, manager): Bennett and Moulton co. 16-21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (James K. Baylis, manager): Our New Minister 9; attendance fair; performance enjoyable. The Village Parson 10 to fair audience. Philadelphia Orchestra 11; audience fair; concert delightful. Neil Burgess 13. Daniel Sully 14. Where is Kolb 16. The Resurrection 21. Thomas E. Shea 23-28.——WILMINGTON THEATRE (Schaffenberger and Kelley, managers): Alvin Joslin 19-21. The Land o' Cotton 22-28. In a Woman's Power 26-28. Huntley-Harris co. 30-Jan. 1.

FLORIDA.

JACKSONVILLE.—BURBRIDGE'S NEW THEATRE (J. D. Burbridge, manager): The Wrong Mr. Wright 6; good performance; fair house. Brannig Comedy co. Rose Coghlan 16.

PENSACOLA.—OPERA HOUSE (J. M. Cox, manager): Nathan Hale 2 to fair house. The Belle of New York 3 to full house. Monte Cristo 9. At Valley Forge 10. Lost River 14.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Human Hearts 18. Faust 22. Married for Money 26, 27. Railroad Jack 31.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius Da Give, managers): Gerald F. Servis lectured on "The Making of a World" 8 to large audience. The Belle of New York 6, 7; big business; appreciative audiences. When We Were Twenty-one 9, 10; very good performances; deserved larger attendance. Lost Lyons 11. Foxy Quiller 12, 13. At Valley Forge 14. Atlanta Concert Association 16. The Wrong Mr. Wright 17. Ward and Vokes 18. Atlanta Lecture Association 19.——COLUMBIA (Julius and Henry Da Give, managers): Holden Brothers' Comedy co. closed successful two weeks' engagement 7. Baldwin-Melville co. 9-14 opened to big house and continues to good business. Plays: The Devil's Web, The Black Flag, The Young Wife, The Charity Ball, The Banker's Daughter, and Reaping the Whirlwind. Railroad Jack 16-21. A Romance of Coon Hollow 17, 18 canceled. West's Minstrels 18, 14 failed to appear.——ITEMS: H. Guy Woodward, formerly of the Woodward-Warren co., joined The Belle of New York co. here, and will assume one of the leading parts.—John Wolfe, of Richmond, Va., has been here several days, completing arrangements for the building of his new theatre. The contract has been let, and the work will commence immediately. The new house will be located in the heart of the city.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gertzenzwky, managers): Brannig Stock co. 2-4 in A Man of Mystery, A Midnight Flood, and The James Boys; good business and co. The Wrong Mr. Wright 7; good house; co. above the average. John Allison excellent. Vera Hamerton also deserves mention. Human Hearts 13. Rose Coghlan 16. Quo Vadis 23. Herald Square Opera co. 24. Uncle Josh Spruceby 28. Naughty Anthony Jan. 2.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): The Brownies 6, 7 (local) delighted good houses. The Belle of New York 10; good performance; large house. Rose Coghlan 12. Foxy Quiller 19.——WALKER HALL (Augusta Lyceum Association): Albert Armstrong's picture play, The Little Minister 8; pleasing attraction; large audience. Imperial Bell Ringers 10 delighted crowded house.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee): Lehr and Williams co. 9-11 in The Great Diamond Robbery, True Irish Hearts, and Simple Simon to fair business. Carpenter's Quo Vadis 14. At Valley Forge 18.

VALDOSTA.—PARK THEATRE (Clinton Griffin, manager): Brannig Dramatic co. 5-7; good performances; attendance poor. Human Hearts 14. Carpenter's Quo Vadis 25.——CITY OPERA HOUSE (D. N. Montgomery, manager): Rice Concert co. 12.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): When We Were Twenty-one 6 pleased good house. The Belle of New York 9; large audience; excellent performance. The Wrong Mr. Wright 10. Foxy Quiller 16. Herald Square Opera co. 19.

GRIFFIN.—OLYMPIC THEATRE (Dox Walcott, manager): Arnold Stock co. Nov. 18-23 to S. R. O. Hennessy Lorayle in Other People's Money 26; good house and performance. Human Hearts 11. Carpenter's Quo Vadis 20. Rose Coghlan 23.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Herald Comedians 3-5; fair business in On Mugg's Landing, Foxy Grandpa, and Mistaken Identity. Quo Vadis 19.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Human Hearts 6; fair performance; small business. Railroad Jack 10.

ELBERTON.—NEAL'S OPERA HOUSE (Ben A. Neal, manager): Carpenter's Quo Vadis 13. A Romance of Coon Hollow 14 canceled.

FT. GAINES.—COLEMANS' HALL (Coleman Brothers, managers): Rev. M. A. Jenkins lectured 6 on "The Sunny Side of Life." Labadie's Faust 14.

BAINBRIDGE.—OPERA HOUSE (J. I. Subers, manager): Labadie's Faust 13. Souther's Monte Cristo 23.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner and manager): Schuman Concert co. (auspices Jubilee Club) 2; good house and entertainment. Ben Hendricks in Ole Olsen (return) 4; good house and performance. Daniel Frawley co. 6, 7 in Lord and Lady Algy, Brother Officers, and The Only Way; excellent co.; big business. A Lion's Heart 9. The Silver Key 10. Yon Yonson 12. Primrose and Dockstader's Minstrels 19. A Wise Woman 20. Jules Grau Opera co. 23-28.

POCATELLO.—AUDITORIUM (Colonel Hansford, manager): Ben Hendricks in Ole Olsen 3; good house and co. Daniel Frawley in Secret Service 5; fair business; good performance. A Lion's Heart 11. Yon Yonson 13.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, manager): Royal Italian Band 2; small house; excellent concert. Old Jed Prouty 8; fair house; good performance.

ILLINOIS.

MURPHYSBORO.—OPERA HOUSE (J. J. Freedman, manager): Creston Clarke in Den Cæsar de Bazan Nov. 26; light house; excellent performance. Creston Clarke and Julia Marlo Taylor deserve mention. Colonel L. F. Copeland (lecture) 2 pleased good audience. The Stranger Mr. Bush 3 failed to appear. W. L. Richmond's Rip Van Winkle co. filled their date; fair house and performance. Finnigan's Ball 6; fair house pleased. Joe Kearney, James Ryan, John Keller, Kate Dobt, and Madge Wood Diamond made hits. Barlow Brothers' Minstrels 10.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Davidson Stock co. 2-4 in O'Flynn in Mexico, Devil's Mine, Sheridan Keene, and The Two Orphans; crowded houses pleased. Mr. and Mrs. Clarence M. Bruce in Theodora 6 to large and pleased audience. Robert B. Mantell in Othello to S. R. O. 7; audience delighted. Murray and Mack in Shooting the Chutes 8 to top-heavy house; amazing performance.——ITEM: Lillian Durham, of the Shooting the Chutes co., who has been ill for over two weeks, rejoined co. here.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Are You a Mason 5 pleased large house. Robert B. Mantell in Hamlet 6 to large and appreciative audience. Gus Hill's New York Stars 7 pleased good house. Mary Mannering in Janice Meredith 10 to large house. The Princess Chic 12. Across the Desert 16. Mistress Nell 18. J. K. Tools co. 21. Caught in the Web 23. The Wizard of the Nile 26. The Bowery After Dark 28. Grace Hayward co. 30.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolkan, Jr., manager): Are You a Mason 3, 4 pleased good houses. Walker Whiteside in Robert of Sicily 5; good business and performance. Whitney and Knowles' Quo Vadis 6; unusually strong co.; light business. Richmond P. Hobson 9 (auspices of D. A. R.) to fair audience. Mary Mannering 12. Mistress Nell 13. The Bowery After Dark 19. The Wizard of the Nile 27. Harry Webber 30. John Griffith Jan. 2. Holden Comedy co. 6-11. Florodora 16.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Robert B. Mantell in The Lady of Lyons 5; receipts $467.20; audience pleased. The Tide of Life 12. Rip Van Winkle 13. Mr. and Mrs. Clarence M. Bruce 17. Uncle Hen 18. Victoria Burlesquers 20. The Bowery After Dark 26. A Bunch of Keys 27.——ITEM: Manager Shoaff ran a special train from the north that brought eighty people down to Mr. Mantell's performance.

OLNEY.—HYATT'S OPERA HOUSE (A. Hazzell, manager): Palmer's Ten Nights in a Barroom 6; fair co. and business. The Tide of Life 10. White's Faust 17. J. K. Toole co. 19, 20.——ITEMS: Leslie Denny left Palmer's co. here to join Otis Skinner.—Miss Bassett, of New Harmony, Ind., visited her sister, Julia Bennett, of Palmer's co. here, and will accompany her as far as Owensboro, Ky.

NEWANERK.—McCLURE'S OPERA HOUSE (Thomas McClure, manager): Frank Keenan in The Hon. John Grigsby 2; fair house; excellent performance. Stetson's U. T. C. 4; good audience pleased. Pudd'nhead Wilson 5; packed house; excellent performance. The Span of Life 11. Cutler Joe 12. The Bowery After Dark 14. The Girl in the Barracks 18. Pope's Baby 19. T. M. C. A. 20. Rock of Ages 21.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Whitney and Knowles' Quo Vadis delighted large house 5. Murray and Mack in Shooting the Chutes 7; lively performance; capacity audience; Gus Pixley and Kittie Rhea scored. Uncle Hen 11. Band concert (local) 12. Across the Desert 13. Mistress Nell 17. The Bowery After Dark 20. A Female Drummer 13 failed to appear.

JOLIET.—THEATRE (William H. Hutchins, manager): Shooting the Chutes 4; good house; performance fair. Frank Keenan in Hon. John Grigsby 6 to S. R. O.; performance excellent. Man's Enemy 7; fair house and performance. Mistress Nell 9; fair house; good performance. Quo Vadis 11. The Girl in the Barracks 18. Himmelein's Imperial Stock co. 23-28.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Kinodrome moving pictures (direction George Spoor) 5-7; fair audiences pleased. The Span of Life 10; good co.; large audience. The Girl in the Barracks 21. The Little Minister 31. Rust Lyons Jan. 1.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Man's Enemy pleased large house 6. Pudd'nhead Wilson, with William S. Gill, pleased fair house 9. Mistress Nell 11. Herbert Kelcey and Effie Shannon 14. Adelaide Thurston 16. The Gambler's Daughter 23. Jules Grau Opera co. 17 canceled.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager): J. Y. Gannon, business manager): Mistress Nell 6 to good business; excellent attraction. Weeks' Comedians to Peacedal Valley 8; crowded house pleased. Dick Farris deserves special mention. Mc'vidden's Row of Flats 15.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Are You a Mason 6; large audience; performance excellent. Murray and Mack in Shooting the Chutes 9; big business; performance pleasing. Grau Opera co. 23. Lost in the Desert 30. The Wall Street Brokers Jan. 1.

CANTON.—NEW OPERA HOUSE (A. R. Water-

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"Dorothy Sherrod is charming as Louise Dinsmore, the sweetheart of Joel Gay. She is pretty, tastefully gowned, has a sympathetic personality, and her acting matches a high degree of naturalness."—HUGH O'CONNELL, The Minneapolis Tribune.

"Dorothy Sherrod makes a charming picture of the Senator's daughter. She exhibited a piquant coquetry in her treatment of the character that made it very pleasing."—W. B. CHAMBERLAIN, The Minneapolis Journal.

"Miss Dorothy Sherrod, the sugar, is as pretty and sweet and dainty as her gowns."—St. Paul Pioneer Press.

ALABAMA.

ANNISTON.—NOBLE OPERA HOUSE (Noble Bros., managers): Dark.

BIRMINGHAM.—LYRIC THEATRE (Lyric Amusement Co., managers): Vaudeville.

MONTGOMERY.—GRAND OPERA HOUSE (Jacobs & Jones, managers): Dark.

ARIZONA.

PHOENIX.—OPERA HOUSE (Harry Wheeler, manager): Dark.

ARKANSAS.

FORT SMITH.—OPERA HOUSE (Jacobs & Jones, managers): Dark.

LITTLE ROCK.—OPERA HOUSE (Jacobs & Jones, managers): Dark.

CALIFORNIA.

LOS ANGELES.—BURBANK THEATRE (Burbank Theatre Co., managers): Dark.

CHUTES.—CHUTES (Thomas Morgan, manager): Vaudeville.

ORPHEUM.—ORPHEUM (Morgan & Wagenhals, managers): Vaudeville.

SAN FRANCISCO.—CENTRAL THEATRE (Jacobs & Jones, managers): Dark.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (Jacobs & Jones, managers): Dark.

DENVER.—DENHAM OPERA HOUSE (Jacobs & Jones, managers): Dark.

CONNECTICUT.

BRIDGEPORT.—POLI'S THEATRE (S. Z. Poli, manager): Vaudeville.

HARTFORD.—POLI'S THEATRE (S. Z. Poli, manager): Vaudeville.

NEW HAVEN.—POLI'S THEATRE (S. Z. Poli, manager): Vaudeville.

WATERBURY.—POLI'S THEATRE (S. Z. Poli, manager): Vaudeville.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jacobs & Jones, managers): Dark.

FLORIDA.

JACKSONVILLE.—DUVAL THEATRE (Jacobs & Jones, managers): Dark.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (Jacobs & Jones, managers): Dark.

MACON.—GRAND OPERA HOUSE (Jacobs & Jones, managers): Dark.

SAVANNAH.—THEATRE (Jacobs & Jones, managers): Dark.

IDAHO.

BOISE.—OPERA HOUSE (Jacobs & Jones, managers): Dark.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. H. Savage, manager): The Prisoner of Zenda 2; large house; excellent co. Blackboard 3; New York C. full house; pleased. The Christian 4.

BELLEVILLE.—PLUMER OPERA HOUSE (J. W. Williams, manager): Rose and Thorn 3; large and pleased audience. Harvey and Wolf 5. Human Hearts 6 to S. R. O. Excellent Week co. 9-14.

CANTON.—NEW GRAND (J. Will Smith, manager): The King of the Opium Ring failed to appear. Why's Fraud 12. Uncle Hez 13. Caught in the Web 14. Yankee 16.

CHAMPAIGN.—WALKER OPERA HOUSE (C. P. Hamilton, manager): Are You a Mason 2 pleased good audience. Whitney and Hamilton's Own Vodvil 3 excellent; full house. The Dark Secret 4; fair performance; medium house.

CHICAGO.—GRAND OPERA HOUSE (Wilson Barrett, manager): Whitney and Hamilton's Own Vodvil 7 week ending Dec. 14. Ben Hur 16 week. Ward and Vokes 23 week. Sousa and his band 30 week.—HAYMARKET (Al. Hayman, manager): Dark pending the appearance of the Quaker Girl 22.—GARRICK (Will J. Davis, manager): Dark pending the appearance of Mrs. Leslie Carter 22.—CHICAGO OPERA HOUSE (Wilson Barrett, manager): Dark pending the appearance of Mrs. Fiske 22.—POWER'S THEATRE (Frank Perley, manager): Dark pending the appearance of Mrs. Leslie Carter 22.—GRAND (Al. Hayman, manager): Dark pending the appearance of Mrs. Fiske 22.—STUDEBAKER (John Cort, manager): Dark pending the appearance of Mrs. Leslie Carter 22.—ACADEMY OF MUSIC (M. C. Ward, manager): Shooting the Chutes 3 to S. R. O.; specialties good.

DECATUR.—POWER'S OPERA HOUSE (Chamberlin, Harrington and Co., managers): Rose and Thorn 2; fair house; pleased. Human Hearts 3 to S. R. O. Excellent Week co. 9-14.

DIXON.—NACHTRIEB'S OPERA HOUSE (Nachtrieb Bros., managers): Dark.

EAST ST. LOUIS.—GRAND OPERA HOUSE (Grand Amusement Co., managers): Vaudeville.

ELGIN.—OPERA HOUSE (Fred V. Jacobs, manager): Human Hearts 3; fair house; pleased. Yankee 4; fair house; pleased. Uncle Hez 5. Why's Fraud 6. Caught in the Web 7. Dark 8. Are You a Mason 9.

FREEPORT.—GRAND OPERA HOUSE (Grand Amusement Co., managers): Vaudeville.

GALESBURG.—AUDITORIUM (Cavitt and Schiller, managers): Whitney and Hamilton's Own Vodvil 3; fair house; pleased. Yankee 4; fair house; pleased. Uncle Hez 5. Why's Fraud 6. Caught in the Web 7. Dark 8. Are You a Mason 9. The Prisoner of Zenda 10. Human Hearts 11. The Christian 12. Dark 13. Mr. Hamlet of Broadway 14. Dark 15. Dark 16. Dark 17. Dark 18. Dark 19. Dark 20. Dark 21. Dark 22. Dark 23. Dark 24. Dark 25. Dark 26. Dark 27. Dark 28. Dark 29. Dark 30. Dark 31. Dark 32. Dark 33. Dark

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gner house. Ashley-Rush co. 16-21. Slide Tracked 24. A Wise Member 27.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, manager): Miss Hursey from Jersey Nov. 26; fair business; performance poor. Vogal and West's Colored Minstrels 30 to poor business. The Star Boarder 1; packed house; performance pleasing. Charles L. Doyle very good. May Stewart in Romeo and Juliet 2 to fair business; performance good. May Stewart, Harry O'Brien, and Mr. Josephi deserve mention. Lyric Ladies' Quartette, of Chicago (Y. M. C. A. Course), 3 to excellent business. Mrs. Von Bergen and Gertrude Monroe received encores. Andrews Opera co. in The Pretty Persian 5; fair business; performance excellent. A Bunch of Keys 6 to good business. Billy Barlow, Grace Vaughn, and Pratt Reid were favorites. A Female Drummer canceled. Shooting the Chutes 28.——ITEMS: William Dolley, formerly with W. C. Flint, is doing advance work for the Too Rich to Marry co.—Mr. and Mrs. Dan Young, of the Wilbur Opera co., left 2 for Memphis, Tenn.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Leon Herrmann Nov. 30 to capacity; pleasing performance. Alvin Joslin 9. Whose Baby Are You 11. The Eleventh Hour 13. Two Merry Tramps 17. Charles B. Hanford 25.——ITEMS: William Grubeck, the scenic artist, of Omaha, is painting some scenery and a handsome advertising drop curtain for the Opera House.—Fred and Nellie Daly close with Alvin Joslin this week, and John J. and Lillian Black, and Mr. and Mrs. Jack Coulin joined the co. here.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Alvin Joslin 2; poor house and performance. Allen Archer in Jess of the Bar Z Ranch 7; excellent performance; packed house. A Poor Relation 9. My Friend from Arkansas 10. McDonald's Cleopatra 11. Irving-French co. 16-18. Across the Desert 19. Stetson's U. T. C. 20.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Miss Stewart in Romeo and Juliet Nov. 25 to fair house. A Bunch of Keys 30 was well received by full house. Gideon's Minstrels 3 pleased good house. Alvin Joslin 16. Roney Boys' Concert co. 12. The Eleventh Hour 14. Two Merry Tramps 18. The Taming of the Shrew 22.

GIRARD.—BOLZER'S OPERA HOUSE (Phillips Brothers, managers): Myers-Lorton Comedy co. 2-7 in The Persian Princess, A Domestic Blizzard, Stricken Blind, Under Two Flags, East Lynne, The Little Detective, and The Heart of Virginia; crowded houses; excellent co.: Rex De Rosselli and Sam J. Roberts deserve mention.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): The Star Boarder 4 to light business. A Bunch of Keys 6; fair house; performance very satisfactory. Martin's U. T. C. 9 to full house. Too Rich to Marry 10; fair house and co. Jess of the Bar Z Ranch 11.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Finnigan's Ball 4; fair house satisfied. A Poor Relation, with Fred Summerfield in the leading role, 7; good performance; fair house. The Pride of Jennico 21. The Denver Express 25. The Eleventh Hour 28. Howard Gould 31.

EMPORIA.—WHITLEY OPERA HOUSE (H. G. Whitley, manager): Chase-Lister co. (Southern) 2-7 in Master and Man, A Man of Mystery, The Senator's Daughter, The Man from Kokomo, Down in Maine, A Father's Curse, and Wicked London; good co.; large house. The Hickmans and Alpines deserve mention.

BOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): My Friend from Arkansaw Nov. 27; fair house and performance. Gevers and West's Minstrels 29; good house pleased. The Star Boarder 2; good house; fair performance. Elsie De Tourney 11. 12. Noble Dramatic co. 16.

OTTAWA.—THE ROHRBAUGH THEATRE (S. R. Hubbard, manager): A Parcel of Money 2; poor performance; fair business. Elias Day, impersonator, 3 to large audience. A Bunch of Keys 5; fair performance; business light.

LYONS.—MORRIS OPERA HOUSE (E. B. Pullian, manager): Hogan's Alley 3; fair performance; large house. A Daughter of the Diamond King 4 to small but enthusiastic audience. Miss Hursey from Jersey 10.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Allen Archer in Jess of the Bar Z Ranch fairly pleased large house 5. Alvin Joslin 6; fair business; co. poor. A Homespun Heart 11.

STERLING.—MORRIS OPERA HOUSE (George A. Morris, manager): Hogan's Alley 4. A Daughter of the Diamond King 6; fair business and performances.

WELLINGTON.—WOODS OPERA HOUSE (T. C. Ross, manager): A Homespun Heart 6 pleased small house. Two Merry Tramps 23.

M'PHERSON.—OPERA HOUSE (E. A. Russ, manager): Whose Baby Are You 10. Two Merry Tramps 12.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, manager): Creston Clarke Nov. 27 drew well in David Garrick, and Don Caesar de Bazan; performances pleasing. James O'Neill in Monte Cristo 3; splendid business; supporting co. excellent; many curtain calls and finally a speech from the stage. Naughty Anthony 5; good business. Miss Mora clever; rest of co. mediocre. Thelma 7; good business and performance. The Sorrows of Satan 11. West's Minstrels 13. The Sorrows of Sin 14. Murray Comedy co. 16-21.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, lessees): Murray Comedy co. 2 for week, excepting 3, to S. R. O.; business throughout engagement was good; fair performances. Plays: Nature's Nobleman, The Black Flag, A Convict's Wife, John Martin's Secret, The Crystal Slipper, and The Red Cross Nurse. Henriett Crossman in Mistress Nell 5; fine performance; full house. Bronson co. 16-18. Hello, Bill 21.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Harris and Parkinson's Stock co. Nov. 27-30 in The Rondman. In the Name of the Czar, John Martin's Secret, and Why Jones Left Home; good houses; co. fair. A. W. Hawks (Southern Lecturer) 5 to small but appreciative audience. Ten Nights in a Bar Room 17.——ITEM: Manager Thatcher has completed some handsome improvements in the Opera House.

ASHLAND.—THEATRE (Bryan and Martin, managers): Kentucky State Band pleased fair house 23. Alvin Joslin 30 to capacity; average performance. Hello, Bill 2 to good business; audience delighted. Finnigan's Ball satisfied big house 4. Mayo, magician, 10 to S. R. O.; excellent performance. Brown's In Town 14. Ex-Governor Bob Taylor 21. The Phantom World 24.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Dye, Russell and Frank, managers): Keystone Dramatic co. 2-7 in Utah, For Home and Honor, Charity Boss, and A Handy Man; strong co.; good business.

John Thomas Concert co. 9; excellent concert; small house.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Van Dyke and Eaton Comedy co. 4-7 in After the Ball, The Indian, Two Nights in Rome, and A Soldier's Romance to good business. Ten Nights in a Barroom 9 to fair house. Kilties' Band 21.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Creston Clarke in Richelieu and Don Caesar 5, 6 to satisfactory business. Williams and Walker in The Sons of Ham 7 to large and pleased audience. Spotless Town (amateur) 10 to light business.

MT. STERLING.—GRAND OPERA HOUSE (N. A. Wilkerson, manager): Bronson co. 13-14. Hello, Bill 20. For Her Sake 22. Kilties' Band 24. Harris and Parkinson co. Jan. 2-4. Gorton's Minstrels 8. 'Way Down East 10.

HENDERSON.—OPERA HOUSE (Lee Oberdofer, manager): Naughty Anthony 4; performance good; big house. Midnight in Chinatown 9; fair performance and house. The Sorrows of Satan 12. Elden's Comedians 16-21.

RICHMOND.—OPERA HOUSE (D. C. Wiggins and Brothers, proprietors): Harris-Parkinson Stock co. 12-14. The Wrong Mr. Wright 21.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, manager): A Guilty Mother Nov. 29; good house; poor co. Mabelle Darr, assisted by local talent, 2 to small house. Mabelle Darr's songs were heartily applauded. The Stewart children scored a hit. Labadie's Faust 3 pleased good house. At Valley Forge 4; co. excellent; packed house. Spooner Dramatic co. 9-14. A Run on the Bank 18. Bijou Theatre Stock co. 19. Arnold Stock co. 23-28. A Cocked Hat 30.——ITEM: Swallow and Marble's Floating Palace showed at the river front 3, 4 to big crowds. A pleasing vaudeville entertainment was given.

SHREVEPORT.—GRAND OPERA HOUSE (H. Ehrlich, manager): Melbourne MacDowell in Cleopatra 2; good house; fine performance. Foxy Grandpa 6 was enjoyed by fair house. Nathan Hale 7; good performance and business. Leon Herrmann 8; fair house and attraction. The Pride of Jennico 13. Blanche Walsh 14. Sporting Life 15. 'Way Down East 17. The Girl from Paris 19. A Rabbit's Foot 20. Finnigan's Ball 22, 23. A Cocked Hat 24. The Minister's Son 25.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, manager): King and Bush's Minstrels 3 to topheavy house; poor performance. Swallow and Markel's Floating Palace showed on the river to large crowd 6; performance fair. A Rabbit's Foot 8 failed to appear. A Run on the Bank 17.

NEW IBERIA.—VENDOME OPERA HOUSE (Murray and Bell, managers): At Valley Forge 6; good audience pleased. A Run on the Bank 12. A Rabbit's Foot 13. McDonald-Scott Stock co. 16-21. When We Were Twenty-one 22. Spooner Dramatic co. 23-29 canceled.

THIBODAUX.—OPERA HOUSE (H. N. Coulin, manager): The Power of Love 7 failed to appear. A Rabbit's Foot 11. A Run on the Bank 13. Rusco and Holland's Minstrels 22. A Guilty Mother 30.

MONROE.—OPERA HOUSE (I. Sugar, manager): Imperial Comedy co. 7; poor business and performance. King and Bush's Minstrels 9.——AUDITORIUM (Tom Stewart, lessee): Dark.

LAKE CHARLES.—OPERA HOUSE (J. S. Tanner, manager): Enoch Arden Concert co. 9; big business; pleasing performance (auspices the Elks). A Run on the Bank 10. A Day and a Night 15.

CROWLEY.—LYON'S OPERA HOUSE (Dave Lyon, manager): Miller-Tolson co. 22-24.

MAINE.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Evangeline pleased good house 4, 5. Cook-Church Stock co. opened for week to big business 9 in An Actor's Romance, followed by The Land of the Midnight Sun, The Police Patrol, The Midnight Alarm, The Ruling Passion, The White Squadron, East Lynne, and The Angel of the Klondike.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Morrison Comedy co. opened for week 9 in The Princess of Patches to good house. Other plays: For Fair Virginia, A Romance of Coon Hollow, and Dear Hearts of Ireland; business continued fair; performances good. La Troupe Nationale 27, 28. Rowe-King co. 30-Jan. 4.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Alma Chester co. 9-18 in The English Rose, The Lady of Lyons, Her Husband's Sin, Dad's Girl, A Kaffir King, The Red Cross Nurse, The Signal Bell, As In a Looking Glass, and A Woman's Redemption to big business. U. T. C. 14. Morrison Comedy co. 16-21. Frankie Carpenter co. 23-28.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Klark-Scoville co. closed successful week 7. Klark and Klark in their musical specialties, and Frank Urban, clay modeler, made hits. Alma Chester co. 16-21. French Beauties Burlesquers 28. Bogus Stock co. 30-Jan. 4.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Florence Corbin co. opened for week 9 to good business. Plays: The Maniac's Daughter, A Soldier's Honor, The Fatal Command, The Child of the Forest, The Midnight Curse, The Emblem of Ireland, and The Gypsy's Warning.

AUGUSTA.—OPERA HOUSE (David Owen, manager): Keith's Vaudeville Stars Nov. 28, 29; performances fair; attendance good. Klark-Scoville co. 9-14.——ITEM: Keith's Vaudeville Stars, after playing at Tegus Nov. 30, disbanded.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Robinson Opera co. (return) opened 4 for ten nights to good business. Cook-Church co. 16-21 canceled. Klark-Scoville co. 16-21.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): The Heart of Chicago 7; fair business; performance excellent. Grimes' Cellar Door 11; fair business; excellent performance. A Romance of Coon Hollow 12. Barlow and Wilson's Minstrels 18.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Missouri Girl 4 pleased fair audience. Barlow and Wilson's Minstrels 11. Waifs of New York 18. Near the Throne 21.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, managers): Where the Laugh Comes In 3; performance good; attendance medium.

MASSACHUSETTS.

MARLBORO.—THEATRE (F. W. Riley, manager): Maude Hillman co. 2-7 opened to good house, and continued to small business; performances fair. Plays: The Senator's Daughter, The Cross Roads of Life, Reaping the Whirlwind, What Happened to Bones, Gettysburg, Ten Nights in a Barroom, and The Ticket of Leave Man. The Idyll of the Mill (local) 9, 10, (direction of R. E. Leavitt). A Holiday in Coontown 16-18. Vaudeville 19-21. A Royal Prisoner Jan. 2. Peaceful Valley 9. Martin's U. T. C. 13. Uncle Terry 19.——ITEM: Mr. and Mrs. Wallace Dalton joined the Maude Hillman co. here.—Maude Hillman was visited by her sister, May Hillman, last week.—May Hilman is to join The Children of the Ghetto co.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Haverhill Choral Union sung the "Creation" 3 and was ably assisted by Madame M. Hissem De Moss, soprano; Hubart Smock, tenor; Arthur Beresford, bass, and the Boston Festival Orchestra; large and enthusiastic audience. Evangeline 6 did not come up to the expectations of crowded house, but Charles Guyer made hit. Uncle Josh Spruceby 7; full houses. Claud Radcliffe made hit. Harcourt Comedy co. opened for week 9 in Under Two Flags to packed house; specialties unusually good. Catherine Lewis 19. Cook-Church co. 23-28.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Down on the Farm 7; large and pleased audience. Corse Payton's Comedy co. 9-14. Plays: The Prodigal Daughter, Jim the Penman, Elkta, The Planter's Wife, The Pasadena Slave, Wealth and Poverty, Hazel Kirke, Two Nights in Rome, The Octoroon, and The Two Orphans; performances good; large attendance. Catherine Lewis 19. The Dairy Farm 18.——THE EMPIRE (T. F. Murray, manager): The Telephone Girl 6, 7 to good business. U. T. C. 12-14 opened to large audience. Home, Sweet Home 16, 17.

NEW BEDFORD.—THEATRE (William B. Cross, manager): James R. Waite in Uncle Terry 5 to fair business. Superba 6, 7; large audiences. Andrew Mack in Tom Moore 9 to capacity. Waite Comedy co. 16-18 opened to fair business. Plays: Under Two Flags, The Golden Giant Mine, The War of Wealth, The Octoroon, Slaves of Gold, The Clipper and For His Country's Sake. Uncle Josh Spruceby 19. Bennett and Moulton co. 23-Jan. 4. Bertha Galland 30.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Meade, manager): Alvin Joslin 7; fair co.; good business. The Brixton Burglary 9; one of the best productions of season. Vogel's Minstrels 13. Clara Lipman and Louis Mann 14. The Dairy Farm 20, 21.——EMPIRE THEATRE (Maurice Callahan, manager): Harcourt Comedy co. 16-21. Plays: Under Two Flags, Among the Breakers, Knobs o' Tennessee, The Stowaway, Sapho, A Thoroughbred, O'Day, the Alderman, Don Caesar de Bazan, and An Outcast's Daughter.

SALEM.—THEATRE (Cahn and Grant, lessees; J. B. Brady, resident manager): E. S. Willard in The Middleman and The Professor's Love Story 9, 10 to good business. May Fiske co. 23-28. Cook-Church co. 30-Jan. 4. J. R. Waite co. 6-11.——MECHANICS' HALL (G. H. Atwood, manager): Violette Macomber's Burlesquers 9-14 to big business. Otto included Mounts and Delmar, Myers and Davis, and the Farleys. Same 16-21.

SPRINGFIELD.—COURT SQUARE THEATRE (D. G. Gilmore, manager): William Faversham in A Royal Rival 7 to large business. The wonderful violinist, Kubelik, entranced a large audience 11. Miss Shaw, pianist, was also warmly received. Andrew Mack in Tom Moore 12 to large house. Star and co. well received. The Dairy Farm 14, 17. Hendricks Crossman 28. E. S. Willard 28, 27. May Farm 30, 31.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Corse Payton's Stock co. did good business second and last week of the engagement 2-7. James R. Waite, supported by good co., in Uncle Terry to small but pleased audience. King dramatic co. 23-28. Lovers' Lane 30.——ITEM: W. Clark Russ, author of the novel, Uncle Terry, witnessed the performance 9.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Martin's U. T. C. 6; excellent performance; good house. High School Concert (local) 9 to good house. William H. Jacobus, illustrated lecture on "Ben Hur" 10, 11; good business; light houses. The Volunteer Organist 12. Alvin Joslin 14. Russell H. Conwell, lecturer, 16.

GARDNER.—THEATRE (G. S. Boston, manager): Uncle Josh Spruceby 5; fair performance; good house. Wilson's Vaudeville 7; fair co. and house. Institute Course, Burns-Sargent co. 10; good performance; packed house. Wilson's Vaudeville 12. The Volunteer Organist 14. Columbia Comic Opera co. 16-21. Wilson's Vaudeville 23. The Fast Mail 28.

FITCHBURG.—CUMMINGS THEATRE (Edgar Le Nyon, manager): Harcourt Comedy co. 2-7 to fair business. Plays: Under Two Flags, Among the Breakers, Knobs o' Tennessee, Don Caesar de Bazan, A Thoroughbred, The Stowaway, Sapho, O'Day the Alderman, and An Outcast's Daughter; co. good, Bernadine 9; good business and production. The Volunteer Organist 16.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Bennett and Moulton co. closed after fair week's business 7. Disappointing closed and unpleasant 10. E. S. Willard in The Middleman and The Professor's Love Story 11, 12; good houses; excellent performances. Uncle Josh Spruceby 13. May Fiske co. 16-21. Katherine Rober co. 23-28.

TAUNTON.—THEATRE (Gilbert Pedfield, manager): Bennett and Moulton co. 9-15 to large business; co. well received. Plays: The Captain's Kids, The Queen of Chinatown, For a Woman's Sake, The Night of Life, Out in the Streets, The Professor's Troubles, A Bowery Courtship, and The Orphans of New York.

GREENFIELD.—OPERA HOUSE (Gaylor Beckwith, manager): Kennedy Players 2-7 closed week to good audiences; performances excellent. Plays: Check, Faust, The Two Thieves, The Midnight Express, Nell Gwynne, Rip Van Winkle, and Oliver Twist. The Volunteer Organist 12.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Corse Payton's Comedy co. 2-7 to fair business. Andrew Mack in Tom Moore 10 to S. R. O.; excellent performance. The Fast Mail 12-14. E. S. Willard 23. The Convict's Daughter 25. King Dramatic co. 30-Jan. 4.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilliam, manager): William Faversham in A Royal Rival 6. The Volunteer Organist 10 to big business; performance excellent. Morrison Comedy co. 23-Jan. 4.

LYNN.—THEATRE (Dodge and Harrison, managers): Uncle Josh Spruceby 9 to fair business. The Drummer Boy of Shiloh (amateur) 10-14, auspices of the G. A. R.; performance very good; attendance large. Schiller Stock co. 16-21.

MILFORD.—MUSIC HALL (H. W. Morgan, manager): The Volunteer Organist 5; pleasing performance; good audience. Wilton's Vaudeville 13.

PLYMOUTH.—DAVIS' OPERA HOUSE (A. H.

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Perry, manager): Phinney's U. S. Band 7 to S. R. O. (benefit of the Jordan Hospital); excellent concert. Uncle Josh Spruceby 17.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Grimes' Cellar Door 5; small house; co. good. Schiller Stock co. 9-14 opened to packed house in Woman's Enemy.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Uncle Terry 10 to good business. Evangeline 11, 12; good houses. R. S. Willard 13, 14.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Marguerite Sylva in The Princess Chic 3 delighted S. R. O. audience. Lost in New York 5 to fair business. Barbara Frietchie 6; good house; co. fair. The Little Red School House 7 pleased fair house. The Secret Warrant 9; small house; performance excellent. Willis Granger deserves mention. A Life's Revenge 12. Anna Eva Fay 12-14.

MANISTEE.—UNION HALL: Frank Glynn's Wife 3 by the following cast, composed of local talent: Otto Kettner, Edith V. Moore, Kate Van Buskirk, Lon Pranche, Mae Manseau, Kate Place, and Charles Price. Banjo selection by Dr. Frank Rich, flute solo by Louis Rich, assisted by the Christiansen Orchestra. Della W. Magoon gave a recitation of Ostler Joe that was the best number and well received.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): East Lynne 6; crowded house pleased. Himmelstein's Imperial Stock co. 9-14 opened to crowded houses; good co. Plays: Wife For Wife, The Electrician, Dr. Jekyll and Mr. Hyde, Man of the Night, The Veteran, A Man of Mystery, and A Soldier of the Empire. Frank Keenan 15. Davis' U. T. C. 21. Cornell College Glee Club 26. A Texas Steer 28.

ST. CLOUD.—DAVIDSON OPERA HOUSE (R. T. Davidson, manager): The Burgomaster 5; fine audience enthusiastic; Mr. Carrhart, Mr. Sanford, and Ira Hawley deserve mention. A Texas Steer 9; good performance; fair house. Martin and Sight's Comedians 9-14.

MUSKEGON.—OPERA HOUSE (Ray N. McGrath, manager): The Secret Warrant 6 pleased light house. A Country Merchant 7; good business; fair performance. Sweet Miss 8 pleased full house. Old Dan Tucker 10. Frank Keenan 13. King Dodo 22. 23. Tennessee's Pardner 28.

OWOSSO.—OPERA HOUSE (Ray N. McGrath, manager): The Secret Warrant 6 pleased light house. A Country Merchant 7; good business; fair performance. Sweet Miss 8 pleased full house. Old Dan Tucker 10. Frank Keenan 13. King Dodo 22. 23. Tennessee's Pardner 28.

OWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Locke, manager): Dan Sherman in Old Dan Tucker 7 outlined fair house. Crosby and Fermet's Rust Liquor 10; fair audience pleased. Himmelein's Imperial Stock co. 16-21. Whitney and Knowles' Quo Vadis 27.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Burk's East Lynne 7 to fair house. Jeannette Durno, Song and Piano Recital, 9 to crowded house. The Little Red School House 10; good audience. Quo Vadis 24. Peck's Bad Boy 25. Ward and Vokes 27.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Barbara Frietchie pleased good house 7. Harry Glazier in Prince Otto 12 pleased large audience. A Secret Warrant 13. Castle Square Stock co. 16-21. King Dodo 28.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Lost in New York 3; large audience; fair co.——CITY OPERA HOUSE (William Mansell, manager): Dark.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (H. Underwood Lyon, manager): Old Dan Tucker 4; fair audience pleased. Chicago Glee Club 12. Manson's New Husband 19 cancelled. A Country Gentleman 26.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): Under Two Flags 9; fair house; good co. Rose Moyo, as Cigarette, was excellent. Morrison's Faust 12. Schiller Quartette (Mutual Lyceum Bureau) 17. Toll Gate Inn 20.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): Barbara Frietchie 3; good business and performance. The Village Parson 7; fair business and performance. Miss 13. Reginald Blair 19. The King of the Opium Ring Jan. 2.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Tibbits, manager): Dan Sherman in Old Dan Tucker 5; performance above the average. Chicago Glee Club 17. The Prince of Egypt 19. Whitney and Knowles' Quo Vadis 22.

ALPENA.—MALTZ OPERA HOUSE (Steele and Dennison, managers): Lost in New York 4; good performance and attendance. Anna Eva Fay 9-11; good performances; full house. Tennessee's Pardner 27.

GRAND RAPIDS.—GRAND (O. Stair, manager): Sweet Miss 5-7 pleased good house. The White Slave 8-11; co., including Kate Campbell, competent; large business. Old Dan Tucker 12-14.

CALUMET.—THEATRE (John D. Cuddihy, manager): Barbara Frietchie 3; fair audience pleased. The Village Parson 4; small business; pleasing performance.

FRUITPORT.—GRAND OPERA HOUSE (Guy M. Harrand, manager): Elbert Hubbard on "The Delight of the Impossible" interested large audience 4. Maxwell Marine Party, pleased, 11.

ST. JOSEPH.—ALLISON OPERA HOUSE (O. Lehr Miller, manager): A Life's Revenge pleased good house 6. Colonel Waggan, lecturer, to big house 12.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Bryan's Comedians 2-4 to fair business. Plays: Uncle Tom's Cabin, North Carolina, Camille, and Wicked London; good co.

BENTON HARBOR.—MILZ OPERA HOUSE (Hall and Mills, proprietors): East Lynne 5; poor presentation; fair house. Lost in New York 12. A Life's Revenge 13.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Scott, manager): Barbara Frietchie 4 deserved better patronage. Hawthorn's Feast 9.

OWOSSO.—SALISBURY OPERA HOUSE (C. R. Salisbury, manager): A Life's Revenge 10. A Country Merchant 12.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): Herbert Spangler, impersonator, 12.

MINNESOTA.

WASECA.—WARD'S OPERA HOUSE (Ward and Archer, managers): Dalrymple Comedy co. opened 9 to fair house. Jeannette Durno, Song and Piano Recital, 9 to crowded house. The Little Red School House 10; good audience. Quo Vadis 24. Peck's Bad Boy 25. Ward and Vokes 27.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Barbara Frietchie pleased good house 7. Harry Glazier in Prince Otto 12 pleased large audience. A Secret Warrant 13. Castle Square Stock co. 16-21. King Dodo 28.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Lost in New York 3; large audience; fair co.——CITY OPERA HOUSE (William Mansell, manager): Dark.

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EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): Herbert Spangler, impersonator, 12.

MINNESOTA.

WASECA.—WARD'S OPERA HOUSE (Ward and Archer, managers): Dalrymple Comedy co. opened 9 to packed house; excellent co. Other plays for week: Under Two Flags, At the Mercy of the Czar, The Queen Proposes, The Deserted Wife, and Dangers of New York. Remainder the week 16.——ITEM: M. S. Sanford, assistant manager of the Faribault Opera House, is a guest of the Dalrymple co. this week.

MANKATO.—THEATRE (Dyer and Buell, lessees; C. H. Griffith, manager): Way Down East 5; packed house; co. excellent. A Texas Steer 8. Adelaide Thurston 11. Chicago Lectures 12. At Valley Forge 14. Gertrude Coghlan 16. Dalrymple Comedy co. Jan. 5-9.

NORTHFIELD.—AUDITORIUM (A. K. Wann, manager): The Little Minister 7; good house pleased. Frances Stevens made hit. Rifle (local) 13. Rev. Frank Bristol (Lecture Course) 16.——ITEM: Manager Wann has reorganized the Auditorium orchestra and the improvement is noticeable.

ST. PETER.—OPERA HOUSE (H. J. Lotchin, Jr., manager): Harry Randall, lecturer, 11; interesting lecture; fair house. Flisk Concert co. 12. At Valley Forge 14.——ITEM: Elmo A. Stran, "the trump pianist," is house until after Christmas, and will then appear in vaudeville for rest of season.

FARIBAULT.—OPERA HOUSE (Ward and Archer, lessees; M. W. Sanford, resident manager): Adelaide Thurston in Sweet Clover 12. Dalrymple Comedy co. 16-22.——ITEM: Resident Manager Sanford has gone to Chicago on business.

WINONA.—OPERA HOUSE (O. F. Buettgenau, manager): Way Down East 4; large house pleased. Gertrude Coghlan in Colinette 6 to small house. The Casino Girl 7 to good business; co. pleasing. Quo Vadis 11. Adelaide Thurston 18.

BRAINERD.—PARK OPERA HOUSE (Con Walker, manager; C. R. Griffith, local manager): House opened with A Texas Steer 14 to very large and pleased audience. Reginald Blair 15.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): A Texas Steer 4; small house fairly pleased. The Burgomaster 10. Reginald Blair 12. Chase-Lister co. 16-21. At Valley Forge 24. Terry's U. T. C. 25.

STILLWATER.—GRAND OPERA HOUSE (H. W. Durant, manager): Murray Hall's Comedians 5, 6, canceled. Field'shead Wilson 14. Mockridge Concert co. 16.

DULUTH.—LYCEUM THEATRE (H. J. Williams, manager): Miss 9 to small house. Adelaide Thurston in Sweet Clover scored a success 10; S. R. O. audience. Quo Vadis 14.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markham, managers): At Valley Forge 19. Chase-Lister co. Jan. 6-11.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (H. R. Marck, manager): A Guilty Mother Nov. 25; fair audience and performance. Barlow Brothers' Minstrels 26; fine audience; good performance. Ward and Vokes in The Head Waiters 5; receipts $800; audience pleased; Lucy and Margaret Daly Vokes, George Ridings, and Joe Kelly deserve mention. Punch Robertson co. opened for three nights 9 in Trevelyan Wells to fair audience. Other plays: The Great Diamond Robbery, Only a Woman's Heart, and Dannite. Two Little Vagrants 12.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): Howard Kyle in Nathan Hale 5; good attendance; capable co. Florence Smith, Howard Kyle, and Nancy Rice deserve mention. Ward and Vokes in the Head Waiters 6 made their usual hit to S. R. O. house. George Sidney, Lucy Daly, and Margaret Daly Vokes repeatedly encored. Two Little Vagrants 11. Punch Robertson co. 12-14. Klimt-Hoarn co. 16-19. Finnigan's Ball 20.

HAZLEHURST.—FOLER'S OPERA HOUSE (Pitts and Ramsey, managers): Richards and Pringle's Minstrels Nov. 19; crowded house; performance fair. Labadie's Faust 20; fair attendance; performance satisfactory. Hart, hypnotist, 27, 28 to good houses. Wanted a Family 29 failed to appear.

JACKSON.—CENTURY (F. T. Raiford, manager): Nathan Hale 6; full house; good co. Miss Smith and Nancy Rice were favorites. Punch Robertson co. in Roanoke and The Man in the Iron Mask 7 to fair audiences. Two Little Vagrants 10.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Nathan Hale 4; excellent performance; fair house. Two Little Vagrants 9; poor house. Naughty Anthony 18. Run on the Bank 25. Herrmann, the Great 28.

PORT GIBSON.—OPERA HOUSE (J. G. Davidson, lessee): Barlow Brothers' Minstrels Nov. 26; good co.; topheavy house. Spencer Dramatic co. 2-7; good co.; fair business. Allie Spencer and Frank Dudley deserve special mention.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): Arnold Stock co. (return) 5 outfilled large house in Down the Stage.

WOODVILLE.—NEW OPERA HOUSE (A. J. Hackett, manager): Hart, "Laugh King," 27 to good business. Other People's Money 17.

CLARKSDALE.—NEW CLARKSDALE THEATRE (F. G. Wingfield, manager): Barlow Brothers' Minstrels Nov. 30; good house pleased.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Manch and Moore, managers): Spencer Dramatic co. 16-21.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Phillips, manager): Sporting Life 3 to fair house. Tim Murphy in A Capitol Comedy 5 (return) to large and enthusiastic audience. Dorothy Sherrod captured a large share of the honors. In Old Kentucky 6, 7 drew large audiences. Elks' presented A Night in Bohemia 9, 10 to packed houses; production under direction of T. P. Gere, of Omaha, and was very successful. Bert Bailey and L. H. Rigling deserve special mention. Madame Modjeska and Louis James 11. Jess of the Bar Z Ranch 13.——LYCEUM THEATRE (C. U. Phillips, manager): The Minister's Son 1 to packed house. Martin's U. T. C. 12, 14. A Homespun Heart 15, 16.——WAGNER'S WONDERLAND (Nina Wagner, manager): Marguerite Wagner Stock co. in Happy Jack 8-14; good business and specialties.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Hollingshead, manager): Tim Murphy in A Capitol Comedy 1, 2; good houses delighted. Finnigan's Ball 3; good business; fair co. A Poor Relation 4; well filled house; co. pleasing. Irving French co. 5-7 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship to packed houses; co. first-class. Allen Archer in Jess of the Bar Z Ranch 8; good house; excellent co. Melbourne MacDowell 10.

LOUISIANA.—PARK'S OPERA HOUSE (E. A. Parks, manager): Jacobs and Stolzberg co. 5-7 in The Senator's Daughter. The Midnight Flash, The Great Diamond Mystery, and A Village Romance; fair business pleased. Barney Gilmore in Kidnapped in New York 9; good house and performance. Victoria Burlesquers 12. A Barrel of Money 16.—— BURNETT OPERA HOUSE (J. E. O'Neil, manager): Murray and Mack 11.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Hamilton, lessees): Leon Herrmann 3; large audience; pleasing performance. Fred Emerson Brooks in A Poor Relation 4; good house pleased. Blanche Walsh in Zaza; Meredith 6; full house; performance disappointing. Finnigan's Ball 7; crowded house; performance very satisfactory. Madame MacDowell and Louis James 9. Melbourne MacDowell 13. U. T. C. 14.

MACON.—ELKS' THEATRE (P. L. Pettit, manager): National Stock co. 2-7 in A Mountain Waif, A Virginia Rose, Hello, Bill, East Lynne, and A Bunch of Trouble; fair performances and houses. A Barrel of Money 9; good performance; fair house. A Bunch of Keys 11. Kidnapped in New York 12. Nadine Winston Stock co. 16-21. A Breezy Time 27. J. E. Toole co. 30. Rip Van Winkle 31.

BOONVILLE.—STEPHENS' OPERA HOUSE (Stephens and Hickman, managers): Professor De Motte on "The Harp of the Sphere; or, The Secrets of Character Building" pleased good house. A Bunch of Keys 12. Webster Davis 13.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Hitchhiked Sisters in For Love's Sake 6; fair business; good performance. A Trouble Dreamer 9 failed to appear. Kidnapped in New York 10. A Bunch of Keys 16.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Nadine Winston Stock co. 2-7 in The Senator's Daughter, In Dixie Land, Under Two Flags, Sapho, Carmen, and Faedora; poor business. Stetson's U. T. C. 12. Standing the Centre 13.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Sothern, manager): Tim Murphy in A Capitol Comedy 3 delighted large audience. The Gypsy Princess 22. Howard and Hart 28. Hans Hanson 29. A Barrel of Money 30.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee; W. H. Van Etten, manager): Blanche Walsh in Justice Meredith 5. Gibney Stock co. closed fair week's business 7. Melbourne MacDowell 13. Stetson's U. T. C. 16.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. Harrington, manager): A Barrel of Money 5 pleased good audience. Kidnapped in New York 11. A Poor Relation 19.

MEXICO.—FERRIS GRAND OPERA HOUSE (Fred Mayfield, manager): U. T. C. 5; full house; performance good. Local 12. A Poor Relation 17. A Hoodlum Coon 24. J. E. Toole Jan. 2-4.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): Stetson's U. T. C. 4 pleased large audience. Kidnapped in New York 13. A Poor Relation 17.

AURORA.—MINOR'S OPERA HOUSE (L. J. Minor, manager): A Poor Relation 5 pleased good audience. Ten Nights in a Barroom 12.

MONTANA.

BUTTE.—SUTTON'S NEW GRAND (Dick P. Sutton, manager): Richard Golden in Old Jed Prouty 1, 2 drew well and pleased. Maude Blair in Peg Woffington and Camille 3-5 to small house. Royal Italian Band 6, 7, with matinee 7 (Carrie Scalchi); excellent concert and band. Dora Wiley Stock co. 8-21. Sarah Cowell Le Moyne 12. Steve Acre 13, 14. The Prisoner of Zenda 15-18. William Collier 19, 20.——GRAND OPERA HOUSE (John Maguire, manager): The Village Parson 12-14. Royal Italian Band (return) 15.—— SUTTON'S FAMILY THEATRE (Dick P. Sutton, manager): The Irish Parishioners 8-10. Quo Vadis 12-14. Imperial Dramatic co. 15-21. The Courier's Daughter 22-28.——ITEM: Mrs. Dick P. Sutton, wife of Manager Sutton, is ill at Sisters' Hospital, this place.

HELENA.—THEATRE (T. W. Agnis, manager): Elks' memorial services 1. Daniel Frawley co. in Secret Service 2; good co.; fair house. Royal Italian Band 5 pleased S. R. O. audience. Frederick Warde in The Mountebank 7; big business; performance good. Steve Acres 11. The Irish Parishioners 12. The Courier's Daughter 17. William Collier 20. The Village Parson 22.——ITEM: After the performance 7 the Elks gave a stag party in honor of Mr. Warde.

ANACONDA.—THEATRE MARGARET (H. P. Collins, manager): Daniel Frawley co. in Lord and Lady Algy 1; light business; excellent performance. Richard Golden in Old Jed Prouty 3; fair business; good performance. Daniel Frawley in Secret Service 4; fair business; excellent performance. Maude Blair in Camille 6; good business; pleasing performance.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Shubert Symphony Club and Lady Constantia 2 (auspices Knights of Pythias) to small but pleased audience. The Irish Parishioners 3 to good audience. Frederick Warde in The Mountebank 5 to large and delighted audience; excellent performance.

MISSOULA.—UNION OPERA HOUSE (W. H. Hartley, manager): Royal Italian Band 5 delighted fair house. Old Jed Prouty 4 to large house. Sarah Cowell Le Moyne 10.——ITEM: Madame Barilli, soprano, soloist of the Royal Italian Band, was unable to sing here owing to a severe cold.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, managers): In Old Kentucky 2; good audience pleased. Tim Murphy in A Capitol Comedy 6; crowded house. Elks occupied 300 seats and gave the star a rousing reception. Dorothy Sherrod and James Durkin did finished work. Madame Modjeska and Louis James 12. Mary Mannering 17. Jess of the Bar Z Ranch 18. Rudolph and Adolph 19. Rupert of Hentzau 20. Shooting the Chutes 27. Floradora 31.——THE FUNNY (Zehrung and Crawford, managers): Perris Comedians 2-7; crowded houses first nights; medium business thereafter. Plays: In the Land of the Cajuns, For Love of a Woman, The Indian, A Daughter of the South, The Comedians, and The Plunger. Emily Baltz's specialties scored. East Lynne 9, 10 opened to crowded house. The Star Boarder 12, 14. Martin's U. T. C. 20, 21. A Thoroughbred Tramp 23-25. Knobs o' Tennessee 27, 28. Alvin Joslin 31. Jan. 1.——AUDITORIUM: Lillian Nordica in song recital 6; well filled and enthusiastic house greeted her. A big reception was tendered the Murphy by the Elks at their lodge rooms after the performance 6.

FAIRBURY.—NEW OPERA HOUSE (Shreffler and Cropsey, managers): Hoyt's Alley Cat 30; fair performance; good business. The Eleventh Hour 31. The Woman in Black 11. A Runaway Match 12. A Thoroughbred Tramp 20. Adelaide Thurston in Sweet Clover 21.——STELLE'S OPERA HOUSE (Hart Orahoe, manager): A Barrel of Money 28 to good business. Hoyt's Alley Cat 30. Reginald Blair 31. Knobs o' Tennessee 6. Gilbert's Minstrels 10.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnston and Son, managers): East Lynne 29; good business; poor performance. Pearle Casselman opened 10 in The Outlaw to S. R. O. house of the Year 8 March 17. Rudolph and Adolph 18. Knobs o' Tennessee 23. Alvin Joslin 30. Royal Italian Band Jan. 23.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Studelman, managers): Frederick Warde gave a fine performance of The Mountebank to large and enthusiastic audience 2. The Star Boarder 11. Report of Hentzau 18. Knobs o' Tennessee 25. The Pride of Jennico 31.

FREMONT.—LOVE'S THEATRE (Pern Love, manager): The Eleventh Hour 4 pleased good house. Karl Gardner made hit. Hoyne and Hallock's Minstrels 12. The Hoyden 14. Pop of the Year 15. Report of Hentzau 16. A Runaway Check Jan. 1.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Breese, manager): Hoyne and Hallock's U. T. C. 4; fair business and performance. Under Two Flags 6; good performance; full house.

NEBRASKA CITY.—THE OVERLAND (D. L. Allen, manager): In Old Kentucky 5; excellent performance; good house. The Star Boarder 10. East Lynne 12.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): The Star Boarder 9; good house; pleasing performance. A Homespun Heart 17.

KEARNEY.—OPERA HOUSE (E. L. Napper, manager): The Prisoner of Zenda 27. A Ragtime Check 30. Aunt Jerusha Jan. 1.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Finnigan's Ball 28. Hawley's Minstrels 30.

WAHOO.—OPERA HOUSE (Thomas Killion, manager): The Eleventh Hour 8; good audience pleased. The Star Boarder 12.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Pipp, manager): Haverley's Minstrels 10. Hunting for Hawkins 12.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Franklin Carpenter co. 9-14 opened to big business. Plays: Pawn Ticket 210, My Friend from India, Shelter Bay, The New South, The Garrison Girl, The American Princess, The Rambling of Dover Locke, and The Strange Adventures of Miss Brown. The Volunteer Organist 25. Peaceful Valley 27.——PARK THEATRE (John Stilos, manager): A Woman in the Case 5-7 to poor business. May Fiske co. 9-14 opened to large houses. Plays: The Charity Girl, Peg Woffington, The Little Minister, Trelawney of the Wells, Cyrano de Bergerac, My Husband's Friend. Under Two Flags, Ten Nights in a Barroom, and Californian's World Beater. Remainder 16-18, Knickerbocker Burlesquers 19-21.——ITEM: A Woman in the Case co. closed here 7.

DOVER.—CITY OPERA HOUSE (Charles R. King, manager): Franklin Carpenter co. closed week of poor business 7; good co. Local Minstrels 11. Martin's U. T. C. 12.——ITEM: Harry Vickery, of this place, joined the Franklin Carpenter co. here.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzen, manager): Elvie Burnett Concert co. 9 pleased good house. Empire co. 12. The Volunteer Organist 21. Martin's U. T. C. 24.

NASHUA.—THEATRE (A. H. Davis, manager): Evangeline 7; fair performance; good house. Martin's U. T. C. 9 to large house. Uncle Terry 12.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Vogel's Minstrels 10; light house; excellent performance.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Cook-Church Stock co. closed week of light business 7.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager): Howard Hosher's Empire co. 12.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simmons, manager): Our New Minister 6; large audience; good performance. Daniel Frohman's Stock co. in Lady Huntworth's Experiment 7 to small business. Human Hearts opened 9 for week in The Voice of Nature to large business, that continued. Other plays: Dr. Jekyll and Mr. Hyde, Slaves of Sin, The Man-o'-War's Man, The Pledge of Honor, The Bells, and At Half Gate. 23, 24, Phelan Stock co. 25-28. The Rose of New York 29. The Volunteer Organist 30. Henrietta Crosman 31, 32. Arizona 33. Philadelphia Orchestra 31. The Bostonians Jan. 1. Vogel and Deming's Minstrels 4.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): Ethel Barrymore in Captain Jinks 7 to good house. Andrew O'Neill in A Romance in Ireland 9; fair business. The County Fair 10 to good business. The Girl from Paris 14; fair business. The Brigadier 14. Chauncey Olcott 16. In Love 21. Pennsylvania 21. In a Woman's Power 23. The Volunteer Organist 27, 28. A Fatal Wedding 30.——LYCEUM THEATRE (William McD. Drake, manager): The Middleman 7. Barbara Frietchie 14. Across the Desert 21. A Runaway Time 28. Hurtig and Seamon's Vaudeville 28. The Secret Dispatch 30.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (E. Shortridge, manager): Bennett and Moulton co. opened for week 9; large audience; pleasing performance; specialties by Fred Robena, the Mitchells, Frey and Evans, and Kittie De Lorme. Daniel Sully 16. King Dramatic co. 23-28. The Secret Dispatch Jan. 1. The Land o' Cotton 6. The Eleventh Hour 10. Alvin Joslin 16.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, manager): The American Girl 6; fair house. George W. Hall very good; rest of co. poor. Down Mobile 9; big house; clever co. Barbara Frietchie 13. Y. M. C. A. Lecture 16. The Evil Eye 21. Daniel Sully 23 postponed. In Love 28. Rentelle Dramatic co. 30-Jan. 4.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The County Fair 10 to S. R. O.; performance first-class. Rosenthal's Vaudeville (return) 14. Allan Villier co. 23-28. The Land o' Cotton 4. Old Arkansaw 9.——OPERA HOUSE (J. R. Butler, manager): Dark.

PATERSON.—OPERA HOUSE (John J. Gottchius, manager): Katherine Rober co. 9-14 in Madame Sans Gene, A Wife's Secret, Sapho, Under Two Flags, The Two Orphans, The Little Detective, and Nick Carter to good houses; co. pleasing. Jere McAuliffe Stock co. 16-21.

HOBOKEN.—LYRIC THEATRE (H. P. Sculler, manager): In a Woman's Power 5-7; handsome costumes and scenery; co. very good; especially Lillian Harris, Arda La Couix, and Harley Hall; business large. At Cripple Creek 8-11; large houses; co. good The Game Keeper 12-14. Royal Lilliputians 16-18.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Pratinger, manager): David Harum 4; performance excellent; business large. Our New Minister 7; co. excellent; good business. The Village Parson 11. Barbara Frietchie 12. The County Fair 14. Rentelle Dramatic co. 16-21.

DOVER.—BAKER OPERA HOUSE (William H. Baker, proprietor): Down on the Farm 2 pleased big house. Lecture by Professor Connell 3 to R. R. O.; audience pleased. The Middleman 6; excellent performance; good business. A Breezy Time 17.

RED BANK.—OPERA HOUSE (Charles R. Hinman, manager): The Middleman 9; excellent performance; good audience. A Romance in Ireland 14. A Breezy Time 20.

LAKEWOOD.—ACADEMY OF MUSIC (A. J. Dunn, assistant manager): American Vaudeville co. 23.

NEW MEXICO.

SILVER CITY.—MORRIL'S OPERA HOUSE (G. Bennett, manager): Too Rich to Marry 26.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Human Hearts 4 to fair house. Rhea, Novelty Concert co. pleased fair house 6. Rev. H. Dwight Hillis lectured on "Oliver Cromwell" 9 to large house. The McKnight Chair (local), assisted by Arthur Bissell, to large house, 10; to large house, "Lovers' Lane," 12. The Evil Eye 23. Mildred Holland 24.——AUDITORIUM (E. H. Grady, manager): Hewett Dwight Hillis lectured on "The Romance of Invention," 10 to large house. Camilla Urso 14.——ITEM: The Elks are negotiating for the old City Hall property, upon which, if purchased, the society will erect a modern clubhouse.—The Fraternity of Theatre, of Elmira College, will present The Taming of the Shrew, 13.—Lawrence J. Abbott, late of Dixie and Ashton, lessees of the Auditorium, has been made advertising manager of the "Gazette."—Jennie Rudgen and Winifred Faust are guests of Miss Eastner's home in this city.—Dan Quinlan, of this city, manager of Al. G. Field's Minstrels, and James Wall will launch an organization of their own next season, to be known as the Imperial Minstrels.—Mr. and Mrs. Oscar P. Simon (Virginia and Howard are guests of Mr. and Mrs. Howard P. Dixie.—Charles A. Smith has retired from the local agency management of the Rensselaer County Mutual and resigned his position as assistant treasurer of the Corning.—The fair theatre at Hammondsport, owned by Glenn H. Curtiss and nearly completed, recently received destruction by fire.—The Elks are negotiating with Klaw & Erlanger for the production of a local play, written by Master of the Lodge Judge William H. Hawley, brother of the late Gen. Hawley. The production will be made in the Lyceum Theatre, now under the management of the Dixie Theatre, now being erected.

ALBANY.—EMPIRE THEATRE (A. J. Voyer, manager): Lady Huntworth's Experiment 4 deserved better patronage. S. R. Kerr, formerly manager of the Lyceum and Harmanus Bleecker Hall, was in advance, and William Courtney and A. S. Hawkins were in the cast. Miss Lyric in The Winter Queen 7 to S. R. O., and although badly handicapped by a severe cold, succeeded in handling the difficult character. Her natural intonation of words and clear enunciation were fully appreciated by the audience. Richard Carle and Carroll Fletcher in The Casino Girl 9 to S. R. O. and pleased. Sweet Miss 11. Reginald Blair 12. Castle Square Stock co. 16-21. Kidnapped in New York 23. Nadine Winston Stock co. 23-28. A Runaway Time 27. J. E. Toole co. 30. Rip Van Winkle 31.——HARMANUS BLEECKER HALL (E. E. Jacobs, manager): The Natural Temper sent six large audiences away in good humor 5-7. William Burrill and Rose Stahl in An American Gentleman 9-11; audiences large; strong co.; special scenic effects. In a Woman's Power 12-14. The Hottest Coon in Dixie 16-18. The Penitent 19-21. Faust 22-25.——ITEM: Manager Jacobs has renewed his lease of Harmanus Bleecker Hall for two years.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): May Irwin in The Widow Jones 5. The Hottest Coon in Dixie 7 deserved large audience. Lewis Mann and Clara Lipman in The Red Kloof 9, 10; A Woman's Power 11. The Limited Mail 12. An American Gentleman 14. Maude Hillman co. 16-21. Dangers of Paris 23. For Fair Virginia 24. Heart of the Blue Ridge 26. Human Hearts 28. Thomas E. Shea 30. Superba Jan. 7. In Love 8. Field's Minstrels 10. The Burgomaster 11. Corse Payton Stock co. 13.——ITEM: Commencing the latter part of May, Manager Benedict will inaugurate a Summer co. at the Van Curler that will present light comedies and vaudeville.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (H. Reis, lessee; Charles A. Bird, manager): Pastor Stock co. closed week of good business 7. Plays last half of week: The Last of the Kentons, Trilby, Parson Davies' Daughter, and Star of the Sea. The Evil Eye 12. Lovers' Lane 13. The Abbottsford 14. Way Down East 15. Human Hearts 16. Uncle Hiram 17. Dorothy Dimple 18-21. Stella Mayhew rejoined the Winter Queen co. at Des Moines, Ia., 10.—Mrs. H. M. Bennett is spending the week in Buffalo as the guest of her daughter, Helen Lord, who is leading woman with Frank Dundrin.—Manager Bird is contributing crisp letters weekly to the "Telegram," that are greatly enjoyed by readers of that paper.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Vogel's Minstrels 4 to big business; excellent performance. Arthur Rigby, Roulette, Dan Gardner, McCoy and Gano, and the O'Brien troupe of acrobats deserve mention. Edwin R. Weeks co. (formerly N. Y. Mus. Co.) pleased good audience 9. Louis Mann and Clara Lipman 12. An American Gentleman 13. Pudl

WILLIAM BONELLI.

William Bonelli, whose portrait appears above, is now in his second season's starring tour in An American Gentleman, a play written by himself. The tour has been a financial success from the start; and the twenty-one weeks of this season have emphasized the verdict of last season. The press throughout the States has been unanimous in its praise of both Mr. Bonelli and his play, and he has now thoroughly established himself as a successful star. Mr. Bonelli will soon be seen in a new play.

Hirsch, business-manager): Stetson's U. T. C. Nov. 27 to capacity; performances good. Allan Villair co. 2-7 to big business; co. very good. Dot Karroll co. 12, 14. The Hottest Coon in Dixie 21. Klark-Scoville co. 26-28.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, manager): Maud Hillman co. 12; first-class performance; large house. The Magnina Family deserve mention. Proctor Stock co. 14. The Hottest Coon in Dixey 20. Klark and Scoville co. 23-25.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Ullie Akerstrom co. in A Bachelor's Housekeeper, My Oriental Friend, and The Doctor's Warm Reception 9-11; satisfactory performances; good houses. David Harum 12.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Ullie Akerstrom co. 5-7; poor house and co. The Christian pleased good house 10. The Burgomaster 11; excellent performance; large house. The Penitent 17.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Mildred Holland in The Power Behind the Throne 7; one of the best productions of season; good business. David Harum 14. Under Two Flags 19. Edward D'Oise 26.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): A Bachelor's Honeymoon 7 to S. R. O.; excellent performance. Mercedes Bishop deserves mention. Conway-Hass co. 10, 11 failed to appear. Harry Glaster 12 canceled.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, manager): Hearts of the Blue Ridge 14 canceled. David Harum 16. Fabio Romani 21. Edward D'Oise 27.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): A Breezy Time 5; fair performance; good house. Edward D'Oise 18. The Vermont Girl Jan. 8.

WARSAW.—IRVING OPERA HOUSE (E. R. Baker, manager): The Eleventh Hour 7; fair performance; good business. Elwood, magician, 11; poor performance; good business. Fabio Romani 24.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Edouard D'Oise in David Garrick, preceded by the balcony scene from Romeo and Juliet, 19; artistic performance.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (H. A. Schloss, manager): Una Clayton co. 2-4 postponed. The Bell Boy 5 to large audience; performance very poor. A Romance of Coon Hollow 6 canceled. Rose Coghlan in A Woman of No Importance 9; large and pleased audience. Uncle Josh Spruceby 14. The Belle of New York 16. Under Two Flags 20. Grace Bentfrow co. 23-27. The Bondman 28.——ITEM: A Bell Boy co., Goodman and Drew, managers, canceled its Southern dates and disbanded. It may reorganize in Cincinnati later.

ASHEVILLE.—GRAND OPERA HOUSE (H. M. Martin, manager): Myrkle and Harder co. in A Man of Mystery 5; fair house pleased. Carpenter's Quo Vadis 7; good house pleased. Herald Square Opera co. in The Village Bride 9 to fair house. Katharine Ridgeway Concert co. 11.

DURHAM.—OPERA HOUSE (Hackney and Freeland, managers): Rentfrow's Imperial Stock co. 2-7 to large and pleased audiences. Wade Brower joined co. here to do a specialty. Uncle Josh Spruceby 11; good house and performance. The Deemster 13. The Real Widow Brown 14.

OXFORD.—OPERA HOUSE (Peace and Hobgood, managers): Eugenia Livingston Tucker 6; fair house; performance ordinary. Grace Bentfrow Stock co. 9-11. Where the Laugh Comes In 21. The Talk of the Town 28.

GOLDSBORO.—MESSENGER OPERA HOUSE (R. H. Griffin, manager): A Romance of Coon Hollow 5, 6; performances fair; good houses. Uncle Josh Spruceby 12. Innes' Band Jan. 23.

GREENSBORO.—GRAND OPERA HOUSE (R. A. Schloss, lessee; Malone and Tate, managers): Uncle Josh Spruceby 10; treshavvy house; co. average. The Belle of New York 17. Mabel Paine co. 23-28.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): A Texas Steer 3 to fair business; pleased audience. The Burgomaster 9 to capacity; audience enthusiastic. Eugenie Blair 11. Sarah Cowell Le Moyne 17. Terry's U. T. C. co. 19. Royal Italian Band 22. At Valley Forge 23. Shore Acres 25. Morrison's Faust 30.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Chase-Lister co. 2-7 to good business; satisfactory co. Plays: The Senator's Daughter, A Man of Mystery, Wicked London, Monte Cristo, The Belle Mystery, Wicked London, Monte Cristo, The Belle of Virginia, Mixed Pickles, and The Octoroon. The Burgomaster 11. Eugenie Blair 13. Sarah Cowell Le Moyne 19. Royal Italian Band 21. Terry's U. T. C. 28.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussanen, manager): Dark.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): John Griffith in A King's Rival pleased fair house 5. Kathryn Purnell, Maurice Brennan, Charles Silke, Ted Griffin, Albert Truechel, Ruth Pierce, Edna Marshall, and Marie Del Vecchio deserve mention. Lieutanier Concert co. 6 to fair house. Tennessee's Partner 9; pleasing performance. Will W. Crimans, Hal W. Lambert, Dan Sheehan, George Land, H. Steinman, Leon Parmet, Florence Weston, Fannie Curtis, and Helen Harcourt deserve special praise. Royal Burlesquers 11. Female Minstrels (local) 17. Local 19. Down and Up 20. Finnigan's Ball 26. Next Door 27.——ITEMS: Frank Powers, stage-manager of the Market Square Theatre, was in Cincinnati 9.—The John Griffith co. closed 7, to reorganize. A King's Rival will be the only play hereafter.—Ralph Bell, late of the John Griffith co., has joined The Land o' Cotton co.—Helen and Iris Kennedy, after spending the summer with their grandmother, have gone to Canada to join their parents, Steve and Eva Kennedy, of the Kennedy and Sullivan co. The girls will do their specialties with the co.—Billy Neal, for many years a stage attache at the Market Square Theatre, has gone to Dayton to accept a position as clerk in a railroad office.
WILLIAM H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Buda, manager; Otto Kliven, business-manager): Mary Mannering in Janice Meredith 5 to fine house. Kathryn Kidder in Molly Pitcher to slim houses 6, 7. Light houses saw one of the finest offerings of the season 9, 10, when J. H. Stoddart appeared in The Bonnie Brier Bush. Mr. Stoddart and his excellent co. were very warmly received. The Golden Girl 11.——CASINO THEATRE (Frank Burt, manager; George W. Stevens, business-manager): Humpty Dumpty 8-11 was lacking as to the standard of other years; fair houses.——LYRIC THEATRE (Frank Burt, manager; George W. Stevens, business-manager): Across the Desert 5-7 to packed houses. The Outpost drew fairly 8-11.——EMPIRE THEATRE (L. E. Gaston, manager): The stock co. presented Miss Hobbs 8-14 in a most satisfactory manner.——AUDITORIUM: Ernest Seton Thompson lectured on "Animal Heroes" to slim house 5.——ITEMS: Anna Flum, one of the prima donnas of the Rose Cecelia Shay Opera co., is ill in hospital here with an attack of typhoid fever.—Ann Lee Willard, leading man of the Hopkins Stock co., has resigned his position and Edwin Arden has been chosen as his successor.
C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Lee M. Beda, manager; G. C. Miller, business-manager): Williams and Walker in The Sons of Ham 2-4; fair business; pleasing performance. Rose Cecilia Shay Opera co. in Faust to large audience 5; performance poor. West's Minstrels 6 to light business; first-class entertainment. Mary Mannering in Janice Meredith 7 to excellent business; co. excellent.——PARK THEATRE (Harry E. Foight, manager): Blue Bloods Burlesquers 6-7; S. R. O.; some of the specialties pleasing, but in the main the performance was vulgar. The Flaming Arrow 9-11; S. R. O.; good performances.——ITEM: Manager Harry E. Foight will deliver his lecture on Oberammergau at the Park Theatre 15.
J. W. WEIDNER.

SPRINGFIELD.—FOUNTAIN SQUARE THEATRE (Gross and Mellhenny, managers): John Griffith in A King's Rival pleased light house 4. For Her Sake 6, 7; performance unsatisfactory; fair patronage. A Large house was well pleased with A Wise Guy 9; good specialties by Reno and Richards, and The Harmony Four. Tennessee's Pardner 10, 11; fair performance; light business. 81 Plunkard 14. The Volunteer Organist 19. The Missouri Girl 24. Sunset Mines 25. Crackerjack Burlesquers 26. Next Door 28.——GRAND OPERA HOUSE (L. J. Dalle, manager): Rose Cecelia Shay Grand Opera co. 4 failed to please light house. An S. R. O. audience was delighted with Mary Mannering in Janice Meredith 6. Columbia Club Minstrels (Local) 9, 10; very good performance; fair business. Kathryn Kidder 11. Lovers' Lane 12. Paul Thorpe 14. The Bostonians 16. Florodora 18. A Runaway Girl 20.

ATHENS.—OPERA HOUSE (Charles Slaughter, manager): The Missouri Girl 10 to large and pleased audience. Creston Clarke in Don Caesar de Bazan 11; good house; excellent performance. Little Trixie 13. For Her Sake 27.——COLLEGE AUDITORIUM: Ralph Parlette lectured to large and appreciative audience 6. O. U. Students in An Hour with Tennyson 10 pleased good house. Lorado Taft, sculptor, Jan. 6.——ITEMS: Creston Clarke and co. will rest until 23.—H. H. Grim, of Robinson's Circus, is home for the Winter.—Manager Slaughter donated his percentage of receipts from The Missouri Girl and Don Caesar de Bazan toward lifting the indebtedness of the O. U. Football Team.—W. R. Farrel entertained 10 to benefit Gordon Grey, of The Missouri Girl co.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Daniel R. Ryan co. 2-7 to crowded houses in A Royal Lover, O'Brien the Contractor, Jim the Penman, A Grip of Steel, Ingomar, and The Three Musketeers. Mr. Ryan and Miss Magill deserve mention. Eight Bells 9 to large and pleased audience. Schrock and Rice, bicycle experts, were a feature. York State Folks 10; fair house; excellent performances. A Turkish Bath 11. Willis Brothers Comedy co. 12-14. Alvin Joslin 16. Field's Minstrels 17. Across the Desert 18. High School Lecture 19. Ethel Dyffryn co. 23-28. Hill and Middleton Comedy co. 30-Jan. 4. Frank Keenan 7 (Elks' benefit).

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Pennsylvania 4 to fair business, followed by The Convict's Daughter 5. The Evil Eye 6, and Humpty Dumpty 7 to packed houses. Lulu Glaser 9. Dewey Burlesquers 11. Dangers of Paris 12. On the Stroke of 12 14. Shooting the Chutes 16. William H. Crane 18. Thelma 23. The Night Before Christmas 25. The Casino Girl 26. A Common Sinner 27. Field's Minstrels 28. The Outpost 30. Through the Breakers 31.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Katie Emmett in Waifs of New York 2; small house; co. fair. On the Stroke of Twelve 4 to large and appreciative audience. Pennsylvania 6 to small but pleased house. Boston Ladies' Orchestra 12 (Public Library Course). Thelma 19. Little Trixie 20. The Gates of Justice 11 failed to appear.——ITEM: Ella Williams, of this place, joined The Waifs of New York co. 2.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tannehill, manager): Wood, magician, 7 failed to appear. Finnigan's Ball pleased packed house 11. Down Mobile 21. The Want Me 24. The Crystal Slipper 27. For Her Sake 30. The Heart of Chicago Jan. 2.——CITY HALL AUDITORIUM: Ex-Governor Bob Taylor gave an excellent lecture on the "Old Plantation" to packed house 9 (Library Lecture Course).

IRONTON.—MASONIC OPERA HOUSE (E. F. Fitzhenry, manager): Bressan co. 5-7 in A Royal Spy, Taken from Life, Mast Lynne, and The Rose of Killarney; good business; satisfactory co. Brown's in Town 16. Hello, Bill 19. Castle Square Stock co. 22-28.——ITEM: Mrs. Mae Cody Lansdon, of the Bressan co., was called to her home in Detroit, Mich., 8 on account of the serious illness of her mother.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Brenon, manager): Across the Desert 9; pleasing performance; good business. Gustave Forbes, Jack Ward Kott, H. Walter Van Dyke, Lew Silvers, Bertie Van Dyke, Helen Myrtle, and Blythe Harcourt good. John Griffith in A King's Rival 11 canceled. For Hearth and Home 12 canceled. A Cavalier of France 19. Down and Up 28.

CANTON.—THE GRAND (M. G. Barber, manager): Put Me Off at Buffalo 6 pleased good house. The Convict's Daughter 7 to packed house. The Dangers of Paris to fair business 11. Peck's Bad Boy 14. Florodora 18. William H. Crane 17. Next Door 18. Streeter Stock co. 19-21. More Than Queen 23. Field's Minstrels 28. Cracker Jack Burlesquers 30. A Runaway Girl 28. Alice in Wonderland 30. 31.

MARIETTA.—AUDITORIUM (L. M. Lachs, manager): A Runaway Girl 14. Carner Stock co. 23-28. Bryan's Comedians 30-Jan. 4. The Telephone Girl 6. Humpty Dumpty 10. Arizona 11.——(M. G. Seipel, manager): Field's Minstrels 10 to S. R. O.; good satisfaction. Howard Gould 6. Barbara Frietchie 13. Gertrude Coghlan 27. (High School Course): Lorado Taft, sculptor, 7. Tableaux-De-Art co. Feb. 4.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, manager): Finnigan's Ball 4; good performance; large house. The Missouri Girl 12. Jackson High School Opera 20.——GRAND OPERA HOUSE (F. C. Moran, manager): Little Trixie 7; fair house; good performance. John Thomas Concert co. 10 did not fill date because of small house.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Thelma 5 to fair business. John Griffith in The King's Rival 7 pleased fair house. Lovers' Lane 9 greatly pleased good audience. Alvin Joslin 12. Dewey Burlesquers 14. For Hearth and Home 17. Down and Up 19. 81 Plunkard 21.——ITEM: The John Griffith co. disbanded here to reorganize.

CAMBRIDGE.—COLONIAL THEATRE (C. D. Miller, manager): Field's Minstrels pleased large house 4. York State Folks 9; full house; excellent attraction. Ray L. Royce and James Lockaye divided honors. A Jolly American Tramp 12. Pittsburg Orchestra 17. Down Mobile 19.——HAMMOND'S OPERA HOUSE (R. Hammond, manager): Put Me Off at Buffalo 10. Down and Up 12.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): Kinsey Comedy co. 2-7 in Mismated, A Celebrated Case, Uncle Hiram, Woman Against Woman, Under Two Flags, and Felicia; co. and business good. Miss Kinsey as Cleopatra deserves special notice. In the House of Two Much Trouble 11 failed to appear. Down and Up 18. Finnigan's Ball 24.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, manager): Arizona delighted one of the largest audiences of season 6. Put Me Off at Buffalo 7; good business and performance. Burt and Rice's Vaudeville (local) 9. Whitney's Minstrels 12. Ernest Gamble Concert co. 13. In the Rockies 14. The Christian 18. Bryan's Comedians 19-21.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): The Convict's Daughter 4 pleased fair audience. Field's Minstrels 5; co. fair; S. R. O. Humpty Dumpty 7 canceled. A Divorce Cure 10; co. good; fair house. Tom Jenkins' Vaudeville co. 11. Dangers of Paris 12. Dewey Burlesquers 13. Wood, magician, 19. A Raz Time Reception 21.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): Kathryn Kidder in Molly Pitcher 5 to large audience; excellent co. Arizona 7 pleased fair house. Streeter Stock co. opened for week 9 in Grit, the Newsboy to large house. Thelma 20. A Runaway Girl 28.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Fisher and Carroll in Put Me Off at Buffalo 5; good business; specialties exceptionally clever. 81 Plunkard 12.——ITEM: The business men of this city have published an article assuring the public that the new theatre will be erected at once.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Alvin Joslin 2; performance and business fair. P. C. C. Minstrels (local) 4 to S. and business fair. P. C. C. Minstrels (local) 4 to S. R. O. Keystone Dramatic co. opened for week 9 in Charity Ross to good business; excellent co. Brown's in Town 17. More Than Queen 28.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): John Griffith in A King's Rival pleased crowded house 6. 81 Plunkard 11. The Missouri Girl 25. They Want Me 26.——ITEMS: Ralph Dearlton, who joined the Streeter Stock co. here, has returned home.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Streeter Stock co. closed successful week 7. Plays: Grit, the Newsboy, The Black Flag, A Will of Iron, Wicked London, Michael Strogoff, and The Mystery of Craigmore; co. and scenery good. Thelma 12. Guy Brothers' Minstrels 16.

STEUBENVILLE.—GLYMPIA (F. J. Watson, manager): Put Me Off at Buffalo 5; good business and performance. York State Folks 11 entertained large audience.——ITEM: Frank Workman, doorkeeper, and C. M. Murphy, stage-manager, of the Olympia, have resigned.

FINDLAY.—MARVIN OPERA HOUSE (John Moore, Jr., manager): For Her Sake to slim business 6; performance good. Professor Rolling's Concert delighted crowded house 9. 81 Plunkard to big business 7; performance pleasing. The Outpost 12. Fatzburg Stock co. (return) 23-28.

MASSILLON.—NEW ARMORY (William R. Lippe, manager): Dangers of Paris 10; fair house; poor co. A Cavalier of France 12. Next Door 17. Alvin Joslin 21. Peck's Bad Boy 28. Clara Thropp 29. 81 Plunkard 30. Adelaide Thurston Jan. 6. King Dodo 11.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, manager): 81 Plunkard to good business 4. Arizona pleased a large audience 5. In the Rockies 7; fair house and performance. Bryan's Comedians opened for a week 9 in The Virginia Princess to capacity. Florodora 19. The Last Sentence 20.

TORONTO.—CLARK OPERA HOUSE (E. C. Clark, manager): The Eleventh Hour Nov. 27; excellent performance; good business. A Cavalier of France 2; very good co.; big business. Mr. and Mrs. E. K. Spencer deserve mention. Waifs of New York 6. The Katzenjammer Kids 16.

BRYAN.—JONES OPERA HOUSE (McPhail and Mallory, managers): The Fall of Atlanta (local), benefit G. A. R. Post; good attendance and performance. A Country Merchant 23. Local concert 6. Ohio Regimental Band 25. Alvin Joslin 29. Peck's Bad Boy 31.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Kellar 4; full house pleased. On the Stroke of Twelve 12. Alvin Joslin 20. 16a Benfy 23. Field's Minstrels 26. Cornell's Humpty Dumpty 20 canceled.

GALLIPOLIS.—THEATRE (Bryan and Martin, managers): Finnigan's Ball 5; fair house pleased. Little Trixie 9; co. weak. May Smith Robbins and Mr. Derringer deserve mention. Brown's in Town 15. Hello Bill 17.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): Caught in the Web 2 canceled. The Princess Bonnie 4 pleased small house (benefit Lima Hospital). Alvin Joslin 7 to good house. In the Rockies 12 failed to appear. Thelma 16.

HURRICANEVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Ernest Gamble Concert co. 16. The House of Too Much Trouble 19. Guy Brothers' Minstrels 20. Little Trixie 22. In the Rockies 28.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Will Timmermeister, manager): Harry Feicht, lecturer, Nov. 28 failed to appear. In the Rockies 6; creditable performance; small house. 81 Plunkard 11.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Little Trixie 13. At the Gates of Justice 18. The Crystal Slipper 28. The Phantom World 31.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Field's Minstrels 7 pleased crowded house. Dangers of Paris 9 to fair business. Lulu Glaser 10. J. H. Stoddart 13.

DELPHOS.—SHEETER'S OPERA HOUSE (Carl Jettinger, manager): In the Rockies 9 failed to appear. Whitney's Minstrels 20. A Rag Time Girl 23. Madeline of Fort Reno 27. Alvin Joslin 31.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Pennsylvania 5; good house and performance. Down and Up 11. Next Door 21. A Bachelor's Honeymoon 30.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Hello, Bill 5 canceled. Lovers' Lane 11. Rose Cecelia Shay Opera co. 12. Brown's in Town 19.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Guy Brothers' Minstrels 5; fair performance and house. Feuberg Stock co. 9-14 stranded here. Peck's Bad Boy 28. 81 Plunkard 27.

OKLAHOMA TERRITORY.

PERRY.—OPERA HOUSE (J. C. Dulaney, manager): A Cooked Hat 2; house and performance poor. The Minister's Son 6; house good; performance very satisfactory. Nadine Winston Stock co. 9-11. Edwin Rostell 12. Charles R. Hanford 14. Morey Stock co. 16. Stetson's U. T. C. 24.

SHAWNEE.—OPERA HOUSE (Anselman and Becker, managers): Hortense Nielsen in Under Two Flags 2; good performance; house fair. Wesley and Maddern co. 5-8 in Bachelors' Hall and Shooting the Chutes; poor co.; fair houses. The Denver Express 10. The Minister's Son 12.

ENID.—OPERA HOUSE (J. S. Shoemaker, manager): Lyceum Stock co. 2-7 in The Silver Star, Nell Gwynne, An Innocent Sinner, Quorna, Woman in Red, Young Mrs. Winthrop, and One Life One Love; very good co.; poor business.

EL RENO.—OPERA HOUSE (J. P. McCarthy, manager): Whose Baby Are You 5 pleased large audience. A Runaway Girl 7; poor co.; fair business. The Minister's Son 10. The Denver Express 12. A Wise Member 14.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Niz, manager): Sporting Life 8; pleasing performance; fair business. The Minister's Son 9. Wesley and Maddern's Merry Makers 12-15.

PONCA CITY.—CHASE'S OPERA HOUSE (Al. Chase, manager): A Wise Member 4 to good house.

OREGON.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee; L. H. Pearl, manager): Gus Sun's Minstrels 2; fair house; good performance. Schumann Grand Concert co. 3; large audience; concert not up to expectations. Carl A. Haswin in A Lion's Heart 6; good house and performance. Yon Yonson 11. A Wise Woman 16. Gran Opera co. 24. A Stranger in a Strange Land 25. The Burgomaster 26. Old Maids' Convention (local) 12.

PENDLETON.—FRAZER'S OPERA HOUSE (George L. Baker, manager): Gus Sun's Minstrels pleased fair house 4. A Lion's Heart 5; fair performance and house. Yon Yonson 9. A Wise Woman 12. William Collier 17. Jules Grau Opera co. 21. A Stranger in a Strange Land 23. The Burgomaster 27. Old Jed Prouty 28.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Devil's Auction 4 canceled. Yon Yonson 5; good performance; poor house.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Yon Yonson 2. A Wise Woman 13. A Stranger in a Strange Land 24.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): The Road to Ruin, with Terry McGovern as the magnet, drew large house 6; very satisfactory performance. Hoefler-Gilmey co. opened for week 9 in The Woman in Black to one of the largest audiences of season; co. made hit.——HERSKER'S OPERA HOUSE (John Hersker, manager): The Girl from Paris 4; poor business; good co.——ITEMS: Margaret Kaier, of the Grand, is negotiating for a plot of ground at Shamokin and intends to build a theatre there in the Spring. She is also seeking control of the Hazleton Theatre and expects to establish a small circuit of her own next season.—The Heart of Arizona, booked for the Grand 7, failed to appear.—Nan, the Mascott, will be given by the Klesinger and Jones Comedy co. at Girardville 14. Mahanoy City amateurs furnish the greater portion of the cast.—Jack Hoefler will try a stock co. at his new theatre at Appleton, Wis., as soon as it is completed.—"Fritz Stein" was played by local talent at Nazareth 9. Charles Collins, an old theatrical war horse of Easton, took the leading part and directed the performance.—Catasauqua amateurs will produce The Shannon Rose at that place 13. James and Kate Cunningham will play the leads.
R. W. SHERTINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Hansaman, manager): Barbara Frietchie 6 to fair house. Florence Wickliffe good, but support should have been better. Sam T. Jack's Burlesquers 7 satisfied good audience. Huntley-Harris Stock co. opened for week 9 to big business in An Innocent Sinner; average performance; specialties pleasing. Other plays: The World, Roanoke, East Lynne, and For Liberty and Love. Two Jolly Companions 18. The Secret Enemy 21. Our New Minister 25. Put Me Off at Buffalo 28.——ITEMS: The Pottsvillians, with 180 people, will be given 17-19 by local talent. The operettas, The Sleeping Beauty, and Penelope, were produced by amateurs at the Girard Opera House, Girardville, 10, 11.—The Elks have secured J. E. Stoddart for a benefit performance Feb. 15.—Rapahannock Dramatic Club will play Nan, the Mascot, at Girard Opera House, Girardville, 14.
G. B. SICHTER.

LANCASTER.—FULTON OPERA HOUSE (Yeager and Gleim, managers): Sam T. Jack's Burlesquers pleased large house 6; specialties good. Barbara Frietchie, with Florence Wickliffe in title-role, supported by fair co., did average business 7. King Dramatic co., headed by Lon Beasley and Helen Gayce, to good business 9-14. Plays: Nine Jones, Faust, Cumberland '61, The Bondman, A Ward of France, East Lynne, The Sporting Duchess, The Octoroon, The Cherry Pickers, and On the Watch; good specialties by Eddie P. Bowers, Miss Bowers, and Charley Gowan. Eight Bells 16. Put Me Off at Buffalo 17. Calhane, Chace and Weston's Minstrels 18, 19. The Kid 20. The Orphan Heiress 21. Huntley-Harris Stock co. 23-28.——ITEMS: T. Stewart Thorbahn has resigned from the Miss Bob White co. and will join the Fulton Orchestra.—The contract for inclosing the Woolworth Building Roof-Garden with wood and glass, so that performances may be given in all kinds of weather, has been awarded a local firm.

ROSE STAHL.

Photo by Baker's Art Gallery, Columbus, Ohio.

Above is a portrait of Rose Stahl, who is now starring jointly with William Bonelli in An American Gentleman. Miss Stahl is known as one of the most versatile young leading women in the profession, her scope ranging from the strongest emotional roles to light and delicate comedy. She has a host of friends among the theatregoing public. Miss Stahl will soon be seen in a new play.

ALLENTOWN.—LYRIC THEATRE (Mishler and Wurman, managers): The Secret Dispatch 5; well balanced co.; good business. David Harum 6 to good business. Charles Bradshaw in the title-role excellent; rest of co. good. The Gay Mr. Goldstein drew fair house 7. Thomas J. Keogh, George Boniface, Jr., Barry Maxwell, and Mary Hampton good. Daniel Sully in The Parish Priest 9; performance one of the best of season. The Girl from Paris 11 to fair audience. Frank Bramish, Frank Smithson, Sam Sidman, Clara Lavine, and Trixie Feigenoa deserve mention. House's moving pictures 12. Gilmey-Hoeffler Stock co. 19-21. Kyrle Bellew 23.——ITEMS: The concert by the Euterpean Club and Oratorio Society in the Lyric 10 was a great success. The society was assisted by Lemore Jackson, violinist; Millard Rowdish, baritone, and William Bauer, pianist.—Manager Worman is to be congratulated in being able to secure one of the few open dates of A Gentleman of France, prior to the appearance of the co. at Wallack's Theatre, New York, 30.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Brown, lessee): Next Door 5; pleased large audience. The Missouri Girl 7 to S. R. O.; audience pleased. Fred. and Sadie Raymond received ovations. The Watch on the Rhine 10 pleased large audience. Waifs of New York 14. County Institute 16-19; attractions, the Hawthorne Musical Club, Dr. Frank W. Gunsaulus, Dr. Morgan Wood, and the Durno-Bennett Combination. Field's Minstrels 20. Brown's in Town 23. Gorton's Minstrels 25. The Heart of Chicago 27. The Volunteer Organist 28. The Middleman Jan. 2. Ward and Vokes 6. David Harum 7. Imperial Burlesquers 8. Carr's Thoroughbreds Burlesquers 11. Our New Minister 13. A Common Sinner 14. Mildred Holland 17.——ITEM: Madame Kaetha Fiscarina Walker, cellist, and Alice Snider, contralto, pleased large audience at Central Presbyterian Church 6.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee): Ethel Dyffryn co. 2-7 to S. R. O.; good performances. Wood, magician, 10; large audiences; excellent performance. Hawthorne Musical Club 11. Next Door 12. Dangers of Paris 14. Bostonian Ladies' Orchestra 16. Rev. Thomas McCrory 18. The Heart of Chicago 21. Eastern Stock co. 23-28. The American Girl 30. Trans-Oceanic Burlesques 31. The Middleman Jan. 1. The Village Parson 2. When We Were Twenty-one 3. In the Shadow 4. Shooting the Chutes 6-11. The Volunteer Organist 13. Howard Gould 16. Ethel Tucker 20-22. Mildred Holland 24.——ITEMS: Mr. and Mrs. Thomas Wakefield with the Ethel Dyffryn co. 7.—In the House of Too Much Trouble co. closed 7, and returned to Rochester, Pa.—The Elks will give a minstrel show Feb. 25, 26.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): Emma Nevada Concert to small but enthusiastic audience 9. The Gay Mr. Goldstein 11. Kerell Kraus 13, 14. The Evil Eye 16. Chauncey Olcott 18, 19. Eight Bells 21. Mildred Holland 27, 28.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): The Game Keeper 5-7; big business; co. good. Human Hearts 9-11; good business; excellent co. H. J. Yockey, Hubert Reitz, Frederick Fairbanks, Bertine Palmer, Della Clark, and Master Percy deserve mention. The Road to Ruin 12-14. A Ragged Hero 16-18. In a Woman's Power 19-21.

BELLE VERNON.—PEOPLE'S THEATRE (W. H. Lange, manager): Chicago Stock co. 2-7 presented last half of week. The Prince of Tramps, Nell Gwynne, and The Defaulter to good business; performances first-class. Rachel May Clark, R. S. Lawrence, and Charles Bonham deserve mention. Wood, magician, 9; good performance and business. Waifs of New York 12. J. W. Carner Stock co. 23-28.——ITEM: R. S. Lawrence and Rachel May Clark, leading man and woman of the Chicago Stock co., close with that co. 11 and will join Julo Walters' A Thoroughbred Tramp co. in Chicago.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): Burrill Comedy co. 2-7 to good business. Laura Hubert and George R. Fisher deserve mention; rest of co. fair. Plays: Saved from the Sea, The Deserter, Rose Garland, The Gambler's Wife, and East Lynne. Dewey Burlesquers 9; very good house and specialties. Dupre, magician, entertained large audience 10 (Y. M. C. A. Course). A Secret Enemy to fair business 11. Down Mobile 12. The Watch on the Rhine 13. Eight Bells 14. Asbury Stock co. 16-21. Daniel R. Ryan co. 23-28. Waifs of New York 30. The Belle of New York 31. Don't Tell My Wife Jan. 1.

YORK.—OPERA HOUSE (B. C. Penix, manager): Huntley-Harris Stock co. 2-7 in Roanoke, The World, An Innocent Sinner, East Lynne, For Liberty and Love, The New Dominion, Pink Dominoes, Davy Crockett, The Fatal Card, and Knobs of Tennessee; good business; performances satisfactory. Barbara Frietchie, with Florence Wyckliffe in the title-role, pleased very good audience 8. Philadelphia Orchestra delighted fair house 10. Leonora Jackson, violinist, pleased large house 11. Grimes' Cellar Door 12. Y. M. C. A. Course 13. The Watch on the Rhine 14. Our New Minister 17. Waifs of New York 18. Calhane, Chace and Weston's Minstrels 20, 21.

WILKES-BARRE.—THE NESBITT (Burgunder and Coxen, lessees): Emma Nevada Concert co., including Pablo Casals, Hoatho Greasey, Marega, and Mannarro to enthusiastic audience. The Gay Mr. Goldstein 12. The Evil Eye 13. Eight Bells 14. Chauncey Olcott 20.——GRAND OPERA HOUSE (Burgunder and Coxen, lessees): Himmelein's Ideals closed successful two weeks' engagement 7. The Road to Ruin 9-11 to S. R. O.; audiences pleased. Human Hearts 12-14. In a Woman's Power 16-18. A Ragged Hero 19-21.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): York State Folks 6 delighted good house. The Evil Eye 7; good attraction and attendance. Carner Stock co. 9-14; fair houses; co. ordinary. The Volunteer Organist 16. The Secret Enemy 17. The Mystic Forest (local) 20, 21. W. R. Streeter Stock co. 23-28. Carney and Nunn co. 16, 17, and Armstrong-Warner Stock co. 23-28, canceled.——ITEM: Manager Verbeck's new house at Lorraine, O., will open 30.

NEW CASTLE.—OPERA HOUSE (J. F. Geninger, manager): Martha, by The Mikado Club (local) 4-6 to packed houses. York State Folks 7; excellent performance; good business; co. returns later in season. Brown's in Town to fair business 9.——ITEM: Milton C. Hagan, stage carpenter of the Opera House, was presented with a gold watch and chain 10 by The Mikado Club. Mr. Hagan is a member of the club, and worked hard to make their production of Martha a success. A banquet was served after the presentation.

WASHINGTON.—LYRIC THEATRE (F. R. Holtem, manager): Don't Tell My Wife 4; fair business and performance. Washington and Jefferson College

ERROLL DUNBAR.

Photo by Prince, N. Y.

Erroll Dunbar, whose portrait heads this column, played Sir James Courtall, the lead, in the matinee performance of Richelieu at Sixteen at the Park Theatre, Boston, last week, having been specially engaged for the part. He has returned to New York, and is rehearsing, with Mattie Keene, a vaudeville sketch by Ella Wheeler Wilcox.

Tonawanda Association In 7-20-5 to large and enthusiastic audience. 6: On the Stroke of Twelve 7; 8, R. G. Hicks' Bells 10; good performances to capacity. York State Folks 11. Keller 14. Little Irene Morse co. 16-21. When We Were Twenty-one 23. Little Trixie 24. A Bachelor's Honeymoon 27. The Village Parson 28.

PHILLIPSBURG.—PERCY'S OPERA HOUSE (C. Albert Weber, manager): Bentley's Jolly Pathfinders 6-7; excellent co.; good business. Plays: From Sing to Sea, The Three Musketeers, Cinderella, and Baby Mine. The Volunteer Organist 9; performances and business fair. The Middleman 12. Rogers and Conley Concert co. 20.——TYRE: Lewis Dunville has gone to Pittsburg to visit her sister, a member of the Pinafore co.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Kirk and Hafler, managers): Harry Bulger co. 2-7; fair co.; good business. Plays: A Night in Chinatown, Way Down East, and Way Down in Maine; good show. Effie Ellsler 9; good and attractive audience; clever specialties and fair performance. Old Arkansaw 10; excellent co. and performance. Dorothy Morton 11; good co.; small business. Down Went McGinty 12. Jolly Companions 14. Bonthron's Jolly Pathfinders 16-21.

BUTLER.—PARK THEATRE (George H. Bartholomew, manager): Down and Up 3 pleased good business. On the Stroke of Twelve 5; fair house; good performance. Down the Road co. 9-11 opened to fair business. Prince of Pilsen to full house; good co. Y. M. C. A. 12. When We Were Twenty-one 13. A Hapless Honeymoon 14. Runaway Husbands 17-18. The Volunteer Organist 19.——TYRE: A Bachelor Reception co. is rehearsing here.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Gamble and Hunter, managers): Bryant Rock co. 4-9 in The Power of Gold, Master and Man, The Miller and the Spy, The Wanderer, and Under Two Flags to poor business; acting fair; co. poor. Rice Fast 11.——TYRE: William H. Rieck, formerly of the Dolce-Cornell co., is here organizing a co. of local talent to give a performance under the auspices of Camp M. F. Army of the Philippines, soon.

HARLEIGH.—GRAND OPERA HOUSE (Henry Wilkes, manager): The Girl from Paris pleased full house 7. Runaway Husbands 9. Down Went McGinty 10. Rice Fast 11. The Village Parson 12.——TYRE: Wilbur Cannon and Andrew Biler have removed to this city; owing to the decline of The Vermont Girl and The Trooper's Daughter, respectively.——Miss Copeland, of this place, will give a recital at the Rexall 11.

BRADDOCK.—GRAND OPERA HOUSE (George H. Kelly, manager): The Royal Slave 5 to good business 6-7; performances fair. Perry Odell and Dot's opened 9-11 in The Wild Western. Hearts of Gold and Women Against Women 12. Hearts of Oak 13. Two Merry Americans 14.——DUQUESNE: Up Salt Creek (Lew H. Middleton, manager): The Girl from Paris 4. The Runaway Girl 5. The Gay Lord Quex 6. Daniel Sully 10. Down Went McGinty 11. Our New Minister 12.

PITTSTON.—MUSIC HALL (C. G. Kline, proprietor): Dan Sully's London Belles Burlesquers 5, 6; good business and co. James A. La Chapelle and Mabel Wood, Welsh Rarebits, Rube Dover and co., and the Pittston male club. The Road to Ruin 7 to good business. The Prodigal 10. Human Hearts 11. The Bell Boy 12. Night Hawks 13. Colonial Burlesquers 14. The Village Parson 16.

ALTOONA.—SEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Don't Tell My Wife 5; good house; pleased. The Dewey Extravaganza 6; big business; good performance. Al. H. Wilson in The Watch on the Rhine 11 to S. R. O.; audience pleased. Keller 12; pleased large business. Down Went McGinty 13. Human Hearts 14. The Volunteer Organist 16. The Heart of Chicago 18.

SCHUYLKILL HAVEN.—ACADEMY OF MUSIC (Harry Wallace, manager): Down and Up 3 pleased fair business. Down Went McGinty 4; fair co.; good business. Rice Fast 5; fair co.; good business. Dorothy Morton 6; good co.; fair business. Down the Road 7; fair co.; good business. Prince of Pilsen 9; good co.; fair business. Runaway Husbands 10. Daniel Sully 11. The Village Parson 12.

SCOTTDALE.—GRIMES'S OPERA HOUSE (A. J. Geyer, manager): On the Stroke of Twelve 3 pleased house; audience fair. Cherry Pickers 4; co. opened for week 5 to S. R. O. Plays: The Great Diamond Mystery, Dregers of New York, and Middle-ages. Performances satisfactory. The Heart of Chicago 17. Grimes's Minstrels 21. Chimes Bells co. 28-30.

SHARON.—GERGAN GRAND OPERA HOUSE (E. Kirk Hunter, manager): When We Were Twenty-one 3; good house and performance. Pennsylvania 7 pleased small house. Peck's Bad Boy 10; large house; good performance. Mr. and Mrs. R. R. Hanney in A Cavalier of France 11 deserved better house. Night Hawks 14.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Bailey and Hitchcock, managers): Amy Lee co. 2-7 in The Power of Gold, Master and Man, The Miller and the Spy, The Wanderer, and Under Two Flags to poor business; acting fair; co. poor. Rice Fast 11.——TYRE: William H. Rieck, formerly of the Dolce-Cornell co., is here organizing a co. of local talent to give a performance under the auspices of Camp M. F. Army of the Philippines, soon.

HARLEIGH.—GRAND OPERA HOUSE (Henry Wilkes, manager): The Girl from Paris pleased full house 7. Runaway Husbands 9. Down Went McGinty 10. Rice Fast 11. The Village Parson 12.——TYRE: Wilbur Cannon and Andrew Biler have removed to this city; owing to the decline of The Vermont Girl and The Trooper's Daughter, respectively.——Miss Copeland, of this place, will give a recital at the Rexall 11.

BRADDOCK.—GRAND OPERA HOUSE (George H. Kelly, manager): The Royal Slave 5 to good business 6-7; performances fair. Perry Odell and Dot's opened 9-11 in The Wild Western. Hearts of Gold and Women Against Women 12. Hearts of Oak 13. Two Merry Americans 14.——DUQUESNE: Up Salt Creek (Lew H. Middleton, manager): The Girl from Paris 4. The Runaway Girl 5. The Gay Lord Quex 6. Daniel Sully 10. Down Went McGinty 11. Our New Minister 12.

PITTSTON.—MUSIC HALL (C. G. Kline, proprietor): Dan Sully's London Belles Burlesquers 5, 6; good business and co. James A. La Chapelle and Mabel Wood, Welsh Rarebits, Rube Dover and co., and the Pittston male club. The Road to Ruin 7 to good business. The Prodigal 10. Human Hearts 11. The Bell Boy 12. Night Hawks 13. Colonial Burlesquers 14. The Village Parson 16.

ALTOONA.—SEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): Don't Tell My Wife 5; good house; pleased. The Dewey Extravaganza 6; big business; good performance. Al. H. Wilson in The Watch on the Rhine 11 to S. R. O.; audience pleased. Keller 12; pleased large business. Down Went McGinty 13. Human Hearts 14. The Volunteer Organist 16. The Heart of Chicago 18.

SHENANDOAH.—THEATRE (Nathan Appell, lessee; Arthur C. Shafer, manager): Barbara Frietchie pleased fair audience 5. Rose Eytell's London Belles Burlesquers 7 to crowded house. The Land o' Cotton 9 to good business. True Irish Hearts 11; fair house. The Girl from Paris 12. Two Jolly Companions 13. Bennett and Moulton co. 16-21.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): The Volunteer Organist 5 pleased one of the largest audiences of season. Wesleyan Male Quartette 13 (auspices Y. M. C. A.). Harry Jenkins co. 14. Nina co. 16-18. Fanny Hill's Burlesquers 22. The Secret Enemy 24. A Raz Time Reception 14 canceled.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, manager): Chester De Vonde co. opened for week 9 in The World's Greatest Mystery. Ten Ten Door and The Christian of Hawk's Roost 10. 11; all to S. R. O.; strong co. A Bachelor's Honeymoon 17. Slide Tracked 18. Murray and Mackey co. 23-28.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fisk, manager): Gorton's Minstrels 5; good house; audience pleased. Wills Brothers in Two Old Cronies 7; good house; fine co. Stevens Comedy co. 9-14 canceled. The American Girl 12. Boone-Yaki co. 16-18.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oaler, manager): Lovers' Lane delighted packed house 5. Smith Sisters Concert co. 6 to big business. John Himmelein's Ideals opened for week 9-14 to large business. Plays: Wife for Wife, A Man of Mystery, and The Electrician.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): The Village Parson 9 to fair business. Down Middle 10; fair house; pleased. Daniel Sully 12. The Land o' Cotton 14. Al. Reeves' Burlesquers 19. Chauncey Olcott 21. Waifs of New York 23.

NORRISTOWN.—GRAND OPERA HOUSE (Appell and Whitelog, lessees): The Land o' Cotton 4; fair audience; performances ordinary. The Girl from Paris 7 pleased large audience. The Secret Enemy 12 canceled. At Cripple Creek 13. James R. Mackie 14. The Village Parson 16.

FRANKLIN.—OPERA HOUSE (M. Belz, lessee; John Millin, manager): Ethel Dyffryn co. 9-14 in Outcasts of a Great City, The Shadow Detective, and After Seven Years. Pennsylvania 11. When We Were Twenty-one 12. Corner Stock co. 16-21. The Volunteer Organist 17.

CHARLEROI.—COYLE THEATRE (R. S. Coyle, manager): Peck's Bad Boy 2; co good; business fair. Hello, Bill 7 to S. R. G.; co. good. Next Door 10. Waifs of New York 11. The Heart of Chicago 14. Chicago Stock co. 16-21. Slide Tracked 24. The Volunteer Organist 28. Next Louse 29.

MILTON.—OPERA HOUSE (A. J. Blair, manager): The Heart of Chicago 3; good house and co. Prentice's Women's Orchestra 5 delighted large audience. True Irish Hearts 10; good house; satisfactory co. The Village Parson 20. Nina co. 26-28. The Secret Enemy 31.

HANOVER.—GRAND OPERA HOUSE (Harry C. Nalll, manager): The Heart of Chicago 6; fair audience; satisfactory performance. The American Girl delighted large audience 10. Fred High, humorist, 12. Barlow and Wilson's Minstrels 17. Our New Minister 18.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (James C. Packer, manager): Lovers' Lane 4 to S. R. O.; audience pleased. Old Arkansaw 12. The Middleman 14. Teachers' Institute 16-19. Nick Carter 23. Our New Minister 26. Wallack Stock co. 30-Jan. 1.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Our New Minister 5; capable co.; small audience. The Secret Dispatch 6; medium business; good performance. David Harum 7. Kittler Band (benefit concert) Jan. 9.

MAUCH CHUNK.—OPERA HOUSE (Robert Hertzing, manager): The Kid 16.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. R. Bliven, manager): Waite Comedy co. closed week of 9 to fair business, having satisfactorily presented The Golden Giant Mine, The Octoroon, The Clipper, The War of Wealth, Under Two Flags, The Slaves of Gold, Tangled Plans in China, and For His Country's Sake. Castor Opera co. 16. Stetson's U. T. C. 28.

NEWPORT.—OPERA HOUSE (Henry Bell, Jr., manager): Rouge, Rouet House 4; poor house; fair performance. Uncle Tom's 6; good performance; deserved better business. Kiaw Dramatic co. opened for week 9 to small house; audience pleased. Plays: The Cherry Pickers, Lost in London, Master and Man, Fennel Mine Tragedy, The Rightful Duchess, A Waif of France, and A Man of Mystery. Rouge, Rouet House 12. Local 14. The Gamekeeper 23. Uncle Josh Spruceby 27. Soldier Stock co. 30-Jan. 4.

PAWTUCKET.—OPERA HOUSE (William B. White, manager): Walker's Oriental Burlesquers 5-7; packed houses pleased. Ferguson and Mack 9-11; good co.; satisfactory performances. Bennett's Chimes 12-14.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Fast Mail 10; good performance; large audience. Uncle Josh Spruceby 18.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Mooney Lovejoy in Other People's Money 5; large audience; performance first-class. Mr. Lovejoy and Miss Mayo made hits. Myrtle and Harder co. 6, 7 in A Man of Mystery and The Use and Abuse of Life to fair business; performances pleasing. A Romance of Coon Hollow 11 canceled. Wood's Minstrels 12 postponed. Other Peoples Money 13 (return). Uncle Josh Spruceby 14. A Bad Boy 21. At Valley Forge 23. Human Hearts 28. Wages of Sin 30. The Laugh Comes in Jan. 2. Kiaw Dramatic co. 6. The Runaway Girl 9. Jones Brothers 13. The Toll of the Town 14. Ben Hur 16. Just Out 17. Under Two Flags 21. A Bunch of Keys 23. Fatal Fortune 24. Lovejoy's Vassar 27.——GREENVILLE AUDITORIUM (Dr. R. M. Peters, manager): Richard Mansfield, the Dane, packed, delighted large audience 6. Modjeska Monday Jan. 6.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Dan Clarion co. in Hell Gyrus, The Middleman, Under Two Flags, and The Little Detective 5-7 to crowded houses. Rose Coghlan 11. The Belle of New York 12, 13. Percy Quilley 16.——ITEMS: Manager Charles Keogh is exclusively in New York.——Manager W. P. Dowling will open the new Auditorium Theatre with vaudeville 16. The Bijou co. will follow 23 for four weeks. The Auditorium will open 30.

(Continued on page 44.)

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BELL BOY (Goodman and Drew, mgrs.): Salisbury, N. C., Dec. 18, Charlotte 19.

A BERKLEY TIES (Western: J. G. Bowers, mgr.): Strasburg, O., Dec. 17, Albany 18, Cameron 19, Gallipolis, O., 20-21.

A BREEZY TIMES (Eastern: Merle H. Norton, mgr.): S. E. Lorenz, mgr.): Dover, N. J., Dec. 16, Morristown 17, Perth Amboy 18, Red Bank 19-21, Asbury Park 23, Perth Amboy 24, Red Bank 26-28, Elizabeth 30, Freehold 31, Jersey City 1-4.

A DUCHESS OF DEVIL (Geo. Bellmer, mgr.): St. Louis, Dec. 15-21, Fair St. Louis, Ill., 22, Alton 23, St. Louis 24-Feb. 2, New Haven, Ind., 3, Berlin, Ohio, 4, Fort Wayne, Ind., 5, Warren, O., 6, Akron 7, Canton 8, Orrville 9, Galion 10, Crestline 11.

A GAVALIER OF FRANCE (Eastern: Southern, mgrs.): Fostoria, O., Dec. 17, Leipsic 18, Defiance 19, Napoleon 20, Tecumseh, Mich., 21, London, Ont., 23.

A FEMALE DRUMMER: Milwaukee, Wis., Dec. 15-21, Chicago, Ill., 22-28, St. Louis, Mo., 29-Jan. 4.

A GAMEKEEPER'S DAUGHTER (J. N. Ward and R. L. Cheney, mgrs.): Milwaukee, Wis., Dec. 15-21.

A HOMESPUN HEART: Chicago, Ill., Dec. 1-Jan. 4.

A HOOSIER'S HEART (James H. Brown, mgr.): Falls City, Neb., Dec. 17, Wymore 18, Fairbury 19, York 20, Seward 21, Schuyler 22, Howard 23, Madison City 24, Richland, Mo., 26, Round Valley, Ind., 27, Shenandoah 30, Atlantic Jan. 1, Des Moines 2-4.

A JOLLY AMERICAN TRAMP (U. D. Newell, mgr.): Dublin, N. Y., Dec. 16-21, Ottawa, Can., 23-28, Montreal 30-Jan. 4.

A LADY'S HEART (Carl A. Haswin): Brigham, U., Dec. 17, Park City 18, Salt Lake 19-21, Louisville, Col., 22, Boulder 24, Pueblo 27, Colorado Springs 28, Denver 29-Jan. 4.

A POOR RELATION (Fred G. Berger, mgr.): Moberly, Mo., Dec. 17, Mexico 18, Kirksville 19, Atchison, Kas., 20, Farnsworth 22, Lawrence 27, Topeka 28, Emporia 29, Hutchinson 31, Wichita Jan. 1, Newton 2, Osage City 3.

A ROMANCE OF IRELAND (Andrew O'Neil; Fred-erick Bloomquist, mgr.): White Plains, N. Y., Dec. 17, Troy 18-21, Holyoke, Mass., 22-28.

A ROMANCE OF COON HOLLOW (C. S. Callahan, mgr.): Seattle, Wash., Dec. 15-21, Tacoma 22-28, Portland, Ore., 27, 28, The Dalles 30, Walla-Walla 31, Pendleton, Ore., Jan. 1, La Grande 2, Baker City 3, Boise, Ida., 4.

A RUN ON THE BANK (Geo. L. Cheswell, mgr.): Houma, La., Dec. 16, 17, Franklin 18, Baldwin, Miss., 19, Port Gibson 20, Jackson 21, Yazoo City 23, Vicksburg 24, Greenville 25, Hamilton, Ala., 26, Sheffield 27, Florence 28, Tuscumbia 29, Decatur 30, Athens 31, Fort Payne Jan. 2, Rome, Ga., 3, Dalton 4, Rome 5.

A STRANGER IN A STRANGE LAND (Thrall and Kennedy, mgrs.): Joplin, Mo., Dec. 16-21.

A THOROUGHBRED TRAMP (Eugene Wallace): Chicago, Ill., Dec. 15-28, Rock Valley 29, Orleans, Ia., 30, Lincoln, Neb., 31, Omaha, Jan. 1-5.

A TRIP TO BUFFALO (Leon F. Salisbury, mgr.): Detroit, Mich., Dec. 15-21.

A WISE MISSUS (Chas. B. Marvin, mgr.): Joplin, Mo., Dec. 16, Galena, Kan., 18, Weir 19, Chanute 20, Parsons 21.

ACROSS THE DESERT (H. Walter Van Dyke, mgr.): Champaign, Ill., Dec. 17, Danville 18, Indianapolis, Ind., 19-21, Pittsburg, Pa., 22-28.

ACROSS THE PACIFIC (Henry Clay Blaney): Washington, D. C., Dec. 16-21, Boston, Mass., 23-28, Montreal, Can., 30-Jan. 4.

ADAMS, MAUDE: New York city Nov. 11-Jan. 4.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Col., April 7—indefinite.

ALL A MISTAKE (Charles Smith, mgr.): Savannah, Ga., Dec. 17, Macon 18, Atlanta 19, Athens 20, Covington 21.

ALLEN, VIOLA (Liebler and Co., mgrs.): Terre Haute, Ind., Dec. 21.

ALVIN JOSLIN (J. D. Newman, mgr.): Wellsville, O., Dec. 17, East Liverpool 18.

AN AMERICAN GENTLEMAN (William Bonelli; W. S. Butterfield, mgr.): Gloversville, N. Y., Dec. 17, Amsterdam 18, Troy 19-21, Saratoga 23, Whitehall 24, Burlington, Vt., 25, Barre 26, Montpelier 27, Brattleboro 28, Springfield, Mass., Jan. 1, Hoosick, N. Y., 2-4.

AN AMERICAN TRAMP (W. S. Butterfield, mgr.): Troy, N. Y., Dec. 16, 17.

ARCHER, ALICE (Queen of the Bar S Ranch: Frank S. Moore, mgr.): Beatrice, Neb., Dec. 17, Lincoln 18, Fremont 19, Sioux City, Ia., 20, Sioux Falls, S. D., 21.

ARE YOU A BUFFALO (Gus Hill, mgr.): Boston, Mass., Dec. 16-21, Providence, R. I., 22-25, Syracuse, N. Y., 26-28, Rochester 30-Jan. 4.

ARE YOU A MASON: Philadelphia, Pa., Dec. 9-21, Jersey City, N. J., 23-28.

ARIZONA (Lee Shubert and Hamlin, mgrs.): Boston, Mass., Dec. 2-28.

AT CRIPPLE CREEK (Whitaker and Lawrence, mgrs.): Baltimore, Md., Dec. 16-21, N. Y. city 23-28.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Salem, Ore., Dec. 20, Vancouver, Wash., 21, Portland, Ore., 22-28, Seattle, Wash., 29-Jan. 4.

AT VALLEY FORGE (D. S. Lester and Co., mgrs.): Atlanta, Ga., Dec. 17, Athens 18, Columbia, S. C., 19, Greenville 20, Charlotte, N. C., 21, Spartanburg, S. C., 23, Knoxville, Tenn., 24.

AT VALLEY FORGE (Gardner and Mann's; W. F. Mann, mgr.): Hastings, Minn., Dec. 17, St. Cloud 18, Wahpeton, N. D., 19, Fergus Falls, Minn., 21, Grand Forks, N. D., 23, Fargo 24, Billings, Mont., 27, Bozeman 28, Butte 29-Jan. 4.

AUBREY STOCK (Mittenthal Bros., mgrs.): New Orleans, La.—indefinite.

AUNT JERUSHA (W. S. Campbell, mgr.): Hawarden, Ia., Dec. 17, Alta, S. D., 18, Sioux City, Ia., 19, Onawa 20, Denver, Col., 22-28.

BAKER STOCK (Frank E. Baker, prop.): St. John, N. B., Dec.—indefinite.

BELLCLERE STOCK (Walter Clarke Bellows, mgr.): Washington, D. C., Oct. 14—indefinite.

BINGHAM, AMELIA (H. B. Harris, mgr.): Chicago, Ill., Dec. 15—indefinite.

BLAIR, EUGENIE (Henri Gilsett, mgr.): West Superior, Wis., Dec. 17, Calumet, Mich., 18, Marquette 19, Hancock, Wis., 20, Fond du Lac 21, Janesville 23, Beloit, Ill., 24, Ottawa 25, Elgin 26, Racine, Wis., 27, Milwaukee, 27, 28, Minneapolis, Minn., 29-Jan. 1, St. Paul 2-4.

BLANEY'S STOCK: Brooklyn, N. Y., Dec. 21—indefinite.

BOSTON COMEDY (H. Price Webber, mgr.): St. John, N. B., Dec. 23.

BROWN'S IN TOWN (Frank Hennessy, mgr.): Chillicothe, O., Dec. 17, Hillsboro 18, Lancaster 19, Circleville 20, Cambridge 21, Uniontown, Pa., 22, Connellsville 24, Bellaire, O., 25, Beaver Falls, Pa., 26, 27.

BURGESS, NEIL (W. A. Brown, mgr.): Brooklyn, N. Y., Dec. 16-28.

CALLAHAN, JOSEPH: Philadelphia, Pa., Dec. 16-21.

CAUGHT IN THE WEB (J. H. Dobbins, mgr.): Tipton, Ind., Dec. 17, Crawfordsville 18, Lafayette 20, Danville, Ill., 21, Peoria 22, Decatur 23, Pana 24, Terre Haute, Ind., 26.

COHAN'S FOUR: Buffalo, N. Y., Dec. 16-21.

COZORADO: New York city Nov. 18—indefinite.

COLUMBIA THEATRE STOCK (Greenwall Circuit, mgrs.): Brooklyn, N. Y., Aug. 26—indefinite.

CRANE, W. H.: Rochester, N. Y., Dec. 20.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Baltimore, Md., Dec. 16-21.

DE TOURNEY, MME. ELSIE (H. B. Hasbrough, mgr.): Marysville, Kas., Dec. 16, 17, Washington 18, Manhattan 19, Council Grove 20, 21, Herington 22, 23, Salina 24.

DE WOLFE, ELSIE (Geo. W. Lederer, mgr.): Boston, Mass., Dec. 16-28.

D'OYLY, EDWARD (Charles Jarvis, mgr.): Hamilton, N. Y., Dec. 17, Oxford 18, Oneonta 19, Cortland 20, Camden 21, Canandaigua 23, Penn Yan 24, Lyons 25, Newark 26, Le Roy 27, Warsaw 28, Salamanca 30, Dunkirk Jan. 1, Titusville, Pa., 2, Greenville 3, Lucknow, O., 4.

DOWN AND UP (John M. Miller, mgr.): Van Wert, O., Dec. 18, Marion 19, Urbana 20.

DOWN MOBILE (Lincoln J. Carter's): Wheeling, W. Va., Dec. 16-18, Cambridge, O., 19, Zanesville 20, Lancaster, Pa., 21, Columbus, O., 22-25, Dayton 26-28, Indianapolis, Ind., 30-Jan 1, Crawfordsville 2, Lebanon 3, Seymour 4.

DREW, JOHN (Chas. Frohman, mgr.): New York city Sept. 2-Dec. 21.

EAST LYNNE (Sam Forman and J. Fraser Crosby, Jr.: Frank Burt, mgr.): Chicago, Ill., Dec. 15-21.

EAST LYNNE (Frank Burt, mgr.): Chicago, Ill., Dec. 15-21.

EAST LYNNE (Lee Moses, mgr.): Fulton, Ill., Dec. 17, Tampico 18, Walnut 19.

ELITE STOCK (A. M. Gotthold, mgr.): Brooklyn, N. Y., Sept. 16—indefinite.

EMMETT, J. K. (FRITZ), AND GILSON, LOTTIE (The Outpost): Cleveland, O., Dec. 15-21, Pittsburg Jan. 6-11, Baltimore 12-18.

EMMETT, KATIE (Waifs of New York): Frank Baggs, mgr.): Cumberland, Md., Dec. 17, Hagerstown 18, York, Pa., 19, Columbia 20, Lebanon 21, Chester 23.

EMPIRE THEATRE STOCK: New York city Dec. 23—indefinite.

FAUST (Uncle Dudy: F. M. Morgan, mgr.): Sumner, Wis., Dec. 17, Alma 18.

FINNIGAN'S BALL (Western: Ollie Mack, mgr.): Macon, Ark., Dec. 17, Clarksdale, Miss., 18, Greenville 19, Vicksburg 20, Monroe, La., 21, Shreveport 22.

FINNIGAN'S BALL (Eastern: Ollie Mack, mgr.): Dayton, O., Dec. 17, Greenville 18, Piqua 19, Upper Sandusky 20, Lima 21, Ada 23, Kenton 24, Urbana 25, London 27, Crestline 28.

FISHER AND CARROLL (Put Me Off at Buffalo: Frank Hennessy, mgr.): Lancaster, Pa., Dec. 17, Baltimore, Md., 20, Buffalo, N. Y., Jan. 6, Brooklyn 13.

FISKE, MRS.: Manhattan Theatre, New York, Sept. 24—indefinite.

FOXY GRANDPA (Wm. A. Brady, mgr.): Philadelphia, Pa., Dec. 23-Jan. 4.

FROM SCOTLAND YARD (L. J. Rodriguez, mgr.): Buffalo, N. Y., Dec. 16-21, Utica 22-25, Albany 26-28, Providence, R. I., 30-Jan. 4.

GALLAND, BERTHA (J. J. Donnelly, mgr.): Boston, Mass., Dec. 9-28.

GEORGE, GRACE: New York city Nov. 13—indefinite.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Portland, Ore., Dec. 15-21, Spokane, Wash., 22, 23, Walla Walla 27, Pendleton, Ore., 28, Salem Jan. 1, Sacramento, Cal., 4, 5, Stockton 6.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgrs.): New York city Aug. 31—indefinite.

GRIFFITH, JOHN (Homer Drake, mgr.): Shelbyville, Ind., Dec. 17.

HACKETT, JAS. K. (Richard Dorsey, mgr.): Baltimore, Md., Dec. 16-21.

HANFORD, CHAS. B. (Belcher and Brennan, mgrs.): Wichita, Kan., Dec. 17, Wellington 18, Wichita 19, Hutchinson 20, McPherson 21, Salina 23, Abilene 24, Junction City 25, Topeka 26, Carrollton, Mo., 27, Moberly 28.

HANS HANSON (Jas. T. McAlpin, mgr.): Ft. Smith, Ark., Dec. 17, Fayetteville 18, Springdale 19, Rogers 20, Bentonville 21, Welch City 23, Sedalia, Kas., 24, Abilene 25, Junction City 26, Topeka 28, Carrollton, Mo., 27, Moberly 28.

HAPPY HOOLIGAN: Chicago, Ill., Dec. 23-28, Milwaukee, Wis., 30-Jan. 4.

HARNED, VIRGINIA: New York city Dec. 2—indefinite.

HASWELL, PERCY: Washington, D. C., Dec. 16-21.

HAWTREY, CHARLES: New York city Oct. 7—indefinite.

HELLO, BILL (Goodhue and Kelley, mgrs.): Cincinnati, O., Dec. 16-21, Chicago, Ill., 22-28.

HOLLAND, MILDRED (Edward C. White, mgr.): Owego, N. Y., Dec. 17, Binghamton 18, Carbondale, Pa., 19, Scranton 20, 21, Wilkes-Barre 23, Danville 24, Williamsport 25, 26, Sunbury 27, Shamokin 28, Mahanoy 30.

HUMAN HEARTS (Eastern: Jesse Blanchard, mgr.): Carbondale, Pa., Dec. 17, Oneonta, N. Y., 18, Norwich 19, Utica 20, 21, Troy 22-28, Glens Falls 29, Saratoga 27, Schenectady 28, Jersey City, N. J., 30-Jan. 4.

HUMAN HEARTS (Western: Allen G. Hampton, mgr.): Marinette, Wis., Dec. 17, Escanaba, Mich., 18, Ishpeming 19, Houghton 20, Calumet 21, Ashland, Wis., 23, West Superior 24, Wahpeton, N. D., 25, Fergus Falls, Minn., 26, Winnipeg, Can., 27, Jan. 1, Grand Forks, N. D., 2, Crookston 4.

HUMPTY DUMPTY: Bannerville, O., Dec. 17.

HUMPTY DUMPTY (Dickson and Mustard's): Cincinnati, O., Dec. 16-21.

HUNTING FOR HAWKINS: Greville, Cal., Dec. 17, Woodland 18, Napa 19, Vallejo 20, Oakland 21, 22, San Jose 24, 25, Salinas 26, Watsonville 27, Santa Cruz 28, Stockton Jan. 1, 2, Marysville 3, Napa 4.

IN ATLANTIC CITY: Pittsburg, Pa., Dec. 16-21.

IN THE ROCKIES (H. W. Scheff, mgr.): Columbus, O., Dec. 19-21.

IRVING, HENRY, AND ELLEN TERRY: Chicago, Ill., Dec. 2-21.

IRWIN, MAY (H. B. Sire, mgr.): New York city Dec. 23—indefinite.

JEFFERSON, THOS.: San Francisco, Cal., Dec. 15-21.

KERNAN, FRANK (Robt. Stevens, mgr.): Milan, Mich., Dec. 17, Kalamazoo 18, Grand Rapids 19, Battle Creek 20, Jackson 21, Ann Arbor 23, Flint 24, Bay City 25, Saginaw 26, Lansing 27, Port Huron 28, Pontiac 30, Cold Water 31, Adrian Jan. 1, Toledo, O., 2-4.

KOHLER-SHANNON (Harry C. Pierce, mgr.): Milwaukee, Wis., Dec. 16-18, South Bend, Ind., 19, Hamilton, Can., 21, Montreal 23-28, Rochester, N. Y., 30-Jan. 1, Geneva 2, Syracuse 3, Detroit 4.

KIDDER, KATHRYN (Belcher and Brennan, mgrs.): Cincinnati, O., Dec. 16-21.

KIDNAPPED IN NEW YORK: Webb City, Mo., Dec. 20, Pittsburg 26, Ft. Smith, Ark., 27, Little Rock 28, Memphis, Tenn., 31, Paris, Ky., Jan. 1, Clarksville 2, Hopkinsville 3.

KING OF THE OPIUM RING (H. Greenberg, mgr.): Hutchinson, Kas., Dec. 17, Atchison 18, St. Joseph, Mo., 19, 20, Jefferson City 21, St. Louis 22-28, Cincinnati, O., 29-Jan. 4.

KNOBE O' TEMPERENCE (Ernest Fisher, mgr.): Ottumwa, Ia., Dec. 17, Council Bluffs 22.

LABADIE, HUBERT (Faust: Edwin Patterson, mgr.): Albany, Ga., Dec. 17, Bainbridge 18, Tallahassee, Fla., 19, Lake City 20, Gainesville 21, Ocala 22, Lakeland 24, Bartow 25, Key West 27.

LEBROYLE, HENNESSY (Other People's Money: E. L. Johnson, mgr.): Asheville, N. C., Dec. 20, Chattanooga, Tenn., 23.

LITTLE TRIXIE (Robbins and White, mgrs.): Corning, O., Dec. 19, McConnellsville 20, Coshocton 21, Uhrichsville 23.

LOST IN EGYPT (Harris and Parkman): Kalamazoo, Mich., Dec. 17, Lansing 18.

LOST IN NEW YORK: Kokomo, Ind., Dec. 18, Elwood 19, Alexandria 20, Marion 21.

LOVERS' LANE (Wm. A. Brady, mgr.): New York city Dec. 9-21, Brooklyn, N. Y., 23-28.

LOVERS' LANE (Eastern: Wm. A. Brady, mgr.): Rochester, N. Y., Dec. 23-28, Canandaigua 30, Geneva 31.

McFADDEN'S ROW OF FLATS: Indianapolis, Ind., Dec. 16-18, Champaign, Ill., 19, Springfield 20, 21, Jacksonville 22, St. Louis, Mo., 23-28, Chicago, Ill., 29-Jan. 4.

MACK, ANDREW (Mack and Harris, mgrs.): Washington, D. C., Dec. 16-21, Brooklyn, N. Y., 23-28.

MACLEAN-TYLER (W. G. Smyth, mgr.): Temple, Tex., Dec. 17, Hillsboro 18, Waco 19, Cleburne 20, Dallas 21, 22, Paris 23, Tyler 24, Lake Charles, La., 25, Beaumont, Tex., 27.

MALONEY'S WEDDING DAY (H. H. Frazee, mgr.): Roslyn, Wash., Dec. 17, Ritzville 18, Sprague 19, Spokane 20, 21, Wardner, Ida., 22, Wallace 23.

MAM'SELLE 'AWKINS: Buffalo, N. Y., Dec. 16-21.

MANNERING, MARY (Frank McKee, mgr.): Lincoln, Neb., Dec. 17.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): New York city Dec. 2—indefinite.

MAN'S ENEMY: St. Paul, Minn., Dec. 15-21, Minneapolis 22-28, Chicago, Ill., 29-Jan. 11.

MARLOWE, JULIA (G. B. Dillingham, mgr.): Boston, Mass., Nov. 25-Dec. 21, Cincinnati, O., 22-25, St. Louis, Mo., 30-Jan. 4.

MARTINOT, SADIE: New York city Dec. 10—indefinite.

MASON AND MASON (Broadhurst and Currie, mgrs.): Kearney, Neb., Dec. 17, Hastings 18, Lincoln 19, Beatrice 20, St. Joseph, Mo., 21, Omaha, Neb., 22-28, Sioux Falls, S. D., 30, Sioux City, Ia., 31, Ft. Dodge 32, Charles City 27, Dubuque 28, Davenport 29, Terre Haute 30, Clinton 31.

MELVILLE, ROSE (Sis Hopkins: J. R. Stirling, mgr.): Grand Rapids, Mich., Dec. 22-28, Detroit 29-Jan. 4.

MILLER, HENRY: New York city Dec. 16—indefinite.

MISTRESS WELL (Maurice Campbell, mgr.): Lincoln, Ill., Dec. 17, Decatur 18, Springfield 19, Jacksonville 20, Galesburg 21, Quincy 23, Keokuk, Ia., 24, Hannibal, Mo., 27, Alton 28, Canton 30, Peoria, Ill., 31, Davenport, Ia., Jan. 1.

MONTE CRISTO (Southern): Union Springs, Ala., Dec. 17, Troy 18, Eufaula 19, Cuthbert, Ga., 20, Americus 21, Cordele 23, Quitman 24, Bainbridge 25, Valdosta 26, Brunswick 27, Jasper, Fla., 28, Lake City 30, Tarnsedina 31

ON THE STROKE OF TWELVE (Whitaker and Lawson, mgrs.): Pittsburg, Pa., Dec. 16-21, Washington 23-28.
ON THE SUWANEE RIVER (C. M. Peters, mgr.): Cortland, N. Y., 21; Binghamton 22.
ONE WAY: Bethlehem, Pa., Dec. 21; Easton 23.
OUR FLAT: Hoboken, N. J., Dec. 16-21.
PAID IN FULL: Warren, O., Dec. 21; Youngstown 23.
PAID IN FULL (Grace Filkins, prop.): Cambridge, O., Dec. 21; Zanesville 23.
PAID IN FULL (Western; Joseph Hopper, mgr.): Omaha, Neb., Dec. 15-21.
PAID IN FULL (Western; Wm. Hodge, mgr.): Chicago, Ill., Dec. 16-21.
PAID IN FULL (Western; Wm. Hodge, mgr.): Cleveland, O., Dec. 16-21.
PAID IN FULL (Western; Wm. Hodge, mgr.): Pittsburg, Pa., Dec. 23-28.
PAID IN FULL (Western; Wm. Hodge, mgr.): Minneapolis 30-Jan. 1; Omaha, Neb., 2-4.
PAID IN FULL (Western; Wm. Hodge, mgr.): Kansas City, Mo., Dec. 15-21.
PAID IN FULL (Western; Wm. Hodge, mgr.): Denver, Col., Dec. 23-28.
PAID IN FULL (Western; Wm. Hodge, mgr.): Salt Lake City, Utah, Dec. 30-Jan. 1; Ogden 2; Butte, Mont., 3, 4.
PAID IN FULL (Western; Wm. Hodge, mgr.): Spokane, Wash., Dec. 15-21.
PAID IN FULL (Western; Wm. Hodge, mgr.): Portland, Ore., Dec. 23-28.
PAID IN FULL (Western; Wm. Hodge, mgr.): Seattle, Wash., Dec. 30-Jan. 4.
PAID IN FULL (Western; Wm. Hodge, mgr.): Tacoma, Wash., Dec. 16-21.
PAID IN FULL (Western; Wm. Hodge, mgr.): Victoria, B. C., Dec. 23-28.
PAID IN FULL (Western; Wm. Hodge, mgr.): Vancouver, B. C., Dec. 30-Jan. 4.
PAID IN FULL (Western; Wm. Hodge, mgr.): Los Angeles, Cal., Dec. 16-21.
PAID IN FULL (Western; Wm. Hodge, mgr.): San Francisco, Cal., Dec. 23-28.
PAID IN FULL (Western; Wm. Hodge, mgr.): Oakland, Cal., Dec. 30-Jan. 4.
PAID IN FULL (Western; Wm. Hodge, mgr.): Sacramento, Cal., Dec. 31-Jan. 1; Stockton 2; Fresno 3; Bakersfield 4.
PAID IN FULL (Western; Wm. Hodge, mgr.): Los Angeles

TELEGRAPHIC NEWS

CHICAGO.

Bright Outlook for Week Before Christmas—Hall's News and Views.

(*Special to The Mirror.*)

CHICAGO, Dec. 14.

Time was when it was the custom of many theatrical companies to "lay off" the week before Christmas, usually regarded as bad from a business standpoint as Holy Week, but the indications are that there will be comparatively few idle players in the West this year, as there is prosperity on every hand and plenty of money for both theatres and presents. Otis Skinner will play Cleveland the first half of next week, and will then come here for a brief rest with his family before he opens at the Grand Opera House. His fine revival of Francesca da Rimini will follow Miss Bob White, which his met with a fair measure of success, and which closes next Saturday night. Mrs. Patrick Campbell follows at the Grand, opening in Magda Dec 30.

The annual Winter circus of the Chicago Athletic Club will be given at the Michigan Avenue club house next Wednesday night. George Ade, of the committee, tried to secure a "behemoth of Holy Writ" for the show, but had to content himself with three elephants, as the insurance rates on hippopotami are excessive. Real horses, actual monkeys, and other live animals are to be features, also a real clown.

There is no sign of a change of bill at McVicker's, where The Price of Peace begins its seventh week to-morrow night. It will probably hold the boards until Kellar opens his annual engagement at the theatre the middle of January.

At Powers' Amelia Bingham and her clever associates continue to draw large and fashionable audiences, and The Climbers has added new laurels to the crown of Clyde Fitch, who, by the way, is believed to be a syndicate instead of an individual.

The Irving-Terry repertory for the third and last week is as follows: Monday and Wednesday evenings and Saturday afternoon, The Merchant of Venice; Tuesday evening, Nance Oldfield and The Lyons Mail; Thursday evening, Madame Sans Gene; Friday evening, Nance Oldfield and The Bells, and Saturday evening, Louis XI. The business continues very satisfactory.

Our versatile and volatile friend, Dr. Charles Porter De Garmo Gray, is headed this way. He advises me to this effect upon a highly-illuminated postal card from Vera Cruz, depicting the various sanguinary stages of a chicken fight. Dr. Gray returns to this country as manager of a famous Italian company, headed by Theresa Marlano, a fine actress and a beautiful woman. The company opens in New York in January, and Dr. Gray will soon illuminate Broadway.

To-morrow afternoon the stock company at the Dearborn Theatre will give the first production on any stage of Opie P. Read's new play, The Starbucks, in which Mamie Ryan will make her reappearance with the company, and Colonel Will L. Visscher will make his stage debut.

A Thoroughbred Tramp will follow A Gambler's Daughter up at the Alhambra to-morrow afternoon.

Selma Herman is to be the new leading woman of the Hopkins Stock company. She will make her first appearance with the organization in Not Guilty, which follows Australia.

The Little Red Schoolhouse succeeds A Homespun Heart at the Bijou to-morrow afternoon, and at the Academy of Music Faust will give way to East Lynne. If anything can draw Christmas shoppers to the theatre on the West Side East Lynne can.

Tony Denier, the old pantomimist, has recently made a fortune through the phenomenal rise in Texas oil stock, in which he is heavily interested. Al. Filson and several other professional friends have profited by Mr. Denier's tips.

The Price of Silence is being given over at the New American Theatre at 10, 20, 30 cents. This makes it somewhat cheaper than The Price of Peace.

At the new Columbus Theatre to-morrow afternoon the stock company will follow A Grip of Steel with Cupidon.

After two record-breaking weeks in The Governor's Son at the Great Northern the Four Cohans will be followed by Williams and Walker to-morrow afternoon.

Next week is the last of Burton Holmes' series of illustrated lectures at the Studebaker, and his subject will be Korea. The Studebaker will go back to opera Christmas week, the Castle Square company opening a season of ten weeks.

Joseph W. Standish, who is here to rehearse John T. Kelly's part in Barbara Fidgety, to go on soon at the Orpheum, recently closed with The Girl in the Barracks company, and he has a house bill from Hernando, Fla., in which the organization is referred to as "a New York Company." He explains that this was probably why the show was "on the bum." The fact that the Pennsylvania manager billed the troupe as "home" before their arrival no doubt hastened the end, and that is why Standish is in Chicago, where every day is Sunday—to the actor.

Young Bill Rolfe, on his travels, has struck a section of Missouri which should be avoided by those who are liable to be obliged to write home for money. As a rule, the credit system obtains down there, but in one town Rolfe says the postmaster has put up a sign that reads: "Positively no Credit for Postage Stamps."

The college glee clubs are upon us. The Yale organization is the first at bat, and comes to Studebaker Hall Dec. 28.

The old Tremont House, for years the temporary Chicago home of so many players, was closed some months ago, and it will be remodelled soon for a large music hall, seating 2,500 people. Its proprietors calculate that it will take the place of the old Central Music Hall.

A pure food exposition with Midway attachments is being held in the big Coliseum, and the combination of free lunch and vaudeville appears to have caught the fancy of the public.

George Ade and John T. McCutcheon have taken a studio together in the Fine Arts Building. Manager Savage is to produce Mr. Ade's new music opera, The Sultan of Sulu, at the Studebaker next Spring.

The Christmas dinner of the Fatty Club will be held at the Wellington on the evening of Dec. 27.

I regret to be compelled to state that I had an actor brought before me in the police court one morning last week. He had fallen by the wayside, and, incidentally, into the mud. When I asked his occupation, and he replied: "I am an actor, sir," he stretched so far that his collar left his shirt and climbed his neck, along with his necktie. He begged hard for his freedom, and said: "They say 'tis lucky to be muddy; purchases it is, sire." I asked if he was a quick study. He replied that he was, as he had been in stock. Then I proposed a rehearsal. I told him that I would say, "So-and-so and so-and-so, and long speech and discharged." That would be his cue for an exit. He said he thought he could play the part. So I said, "So-and-so and so-and-so, and long speech and discharged." He took the cue all right, and made the quickest exit on record. "BUZZ" HALL.

BOSTON.

Few Changes of Bill—Jim the Penman at Castle Square—Other Offerings.

(*Special to The Mirror.*)

BOSTON, Dec. 14.

For the week before Christmas few changes of bill will be made in Boston. The principal newcomer will be Elsie De Wolfe, who comes to the Tremont in The Way of the World. So far as Boston is concerned, the supporting company is even stronger than that which was seen in New York, for John Mason is featured as the leading man.

True B. James and Suzette Willey were favorites in stock company work here, and consequently there will be added interest in their first local engagement as stars in A Royal Prisoner at the Grand Opera House.

Superba will come to the Boston for its annual holiday season with new features.

The Bowdoin Square will give the greatest novelty that it has had in some time, the stock company presenting Children of the Ghetto, which has never been played in Boston.

Jim the Penman will be the play at the Castle Square for the stock company. John Craig and Eva Taylor will take the leading roles.

Bertha Galland has made a personal success in The Forest Lovers. In spite of the elaborate production, the play will not have a big draw. Next week will be her last in Boston.

Julia Marlowe will be in her last week in When Knighthood Was in Flower, at the Colonial. William H. Crane will follow.

Sky Farm continues to good business at the Museum, but the positive announcement is made that next week will be the last but one of the engagement.

The new stock company at Morrison's Grand has already established itself in popularity, and the performance of My Partner this week has been as good as could be desired.

Julia Arthur and her husband (R. P. Cheney) have been away from Boston for quite a long time, and it will be impossible to learn here anything about her possible return to the stage.

L. J. Rodriguez has secured the American rights to The Price of Sin, and will produce it within a few weeks, possibly casting it from the company now playing From Scotland Yard.

No further arrangements have been completed for reopening the Columbia, and it may remain dark for some time.

The Bohemian Girl is now in rehearsal by the Opera company at the Bijou, which, by the way, has broken all its records by the delightful performances given of The Pirates of Penzance and Cavalleria Rusticana. JAY BENTON.

PHILADELPHIA.

A Drop in Business—Two Theatres Dark—Offerings this Week.

(*Special to The Mirror.*)

PHILADELPHIA, Dec. 14.

Business dropped at our high-priced theatres this week. There is certainly a lack of novelties, and in some cases the runs have been extended beyond their merits. The Walnut Street Theatre and the Chestnut Street Opera House will be dark next week.

James K. Hackett ends his three weeks' engagement to-night at the Broad Street Theatre. He has pleased his many friends and admirers. Frank Daniels Dec. 16. John Drew Dec. 30.

With the coming week The Strollers end their five weeks' term at the Chestnut Street Theatre. John B. Hensbaw replaces Francis Wilson in the role of August Lump about the middle of the week. Miss Bob White opens Dec. 23 for two weeks.

The King's Carnival, originally booked for three weeks, and at the Chestnut Street Opera House ends its run this evening, and the house remain closed next week. The Rogers Brothers in Washington Dec. 23 for three weeks.

Otis Skinner's revival of Francesca da Rimini, at the Walnut Street Theatre, for the past two weeks was a decided artistic success. William Norris shared honors with the star. The engagement closes to-night, and will be long remembered as a worthy and high-class entertainment. The theatre will be closed week of Dec. 16. Chauncey Olcott Dec. 23 for two weeks.

Are You a Mason will continue Dec. 16 at the Garrick Theatre. Dan Daly, in The New Yorkers, follows for two weeks.

Fiddle Dee Dee, on account of its success was retained for second week at the Auditorium, and the receipts were much larger than for the opening week. Kolb and Dill and Barney Bernard are the features. Joseph Callahan, in Faust, Dec. 16. Joseph Hart and Carrie De Mar, in Foxy Grandpa, Dec. 23.

The announcement of the Girard Avenue Theatre with the Durban-Shesler Stock company for week of Dec. 16 is The Great Ruby, with an elaborate production and a cast of forty-five people.

The Ferguson Theatre Stock company may well feel proud of their efforts in Romeo and Juliet this week. Next week, Passion's Slave. Dec. 23 Sporting Life.

The National Theatre, with Joseph Murphy, had a good week's business. Next week, The Fatal Wedding. The Outpost Dec. 23.

The Village Postmaster at the Park Theatre remains until Dec. 23, when Al. H. Wilson, in The Watch on the Rhine, opens for a week.

John and Emma Ray were warmly received this week at the People's Theatre. Treasure Island Dec. 16.

The Standard Theatre, with Darcy and Speck's Stock organization are doing fairly this week with In the Jaws of Death. The Indian will follow. Through the Breakers Dec. 23.

Amy Lee played Peggy Ferry at the Star Theatre this week to fair patronage, and will offer Thrown on the World Dec. 16-21. There is a rumor that Manager F. V. Dunn contemplates making the Star Theatre a burlesque house in the near future. This was the policy last season.

Dumont's Minstrels at the Eleventh Street Opera House continue to good patronage. William Henry Rice, in The Roosevelt Reception, will be the feature next week.

Wurster's German Stock company at the Arch Street Theatre is weekly gaining in popularity. Der Herr Senator was finely rendered by the company this week.

Lilli Lehmann's Concert at the Garrick Theatre, matinee, Dec. 10, was postponed on account of illness to Dec. 17. E. FRANKENBURG.

ST. LOUIS.

A Week of Music—Southwell Company Closes—A New Stock Company.

(*Special to The Mirror.*)

ST. LOUIS, Dec. 14.

This has been a great week for our music lovers. The week opened with the regular popular concert at the Odeon Sunday afternoon, and Sunday evening at the Odeon Ernest Albert Centarier gave the first of a series of concerts in the name of Gilmore's Band. Monday evening Madame Nordica electrified a large and brilliant audience at the Odeon by her superb singing of a large number of songs. Wednesday evening the Grau Opera company opened a short season at Music Hall by offering Romeo et Juliette, with Sybil Sanderson as the star attraction. Thursday matinee Tannhauser, directed by Walter Damrosch. Thursday evening's bill was Faust, with Sembrich and Edouard de Reszke. Friday evening the season closed with Aida and Rosina Ramos. The operas were all put on in a magnificent manner, and the singers never appeared to better advantage here, but the season was not a brilliant pecuniary success. Saturday evening the Choral Symphony Society gave its second concert of the season with Campanari as soloist.

Another musical offering was San Toy at the Olympic, which failed to "make good" here. Sunday evening Marguerite Sylva will appear again, this time at the Olympic, in The Princess Chic. Viola Allen Dec. 23. Julia Marlowe Dec. 30.

The chief interest in the return of The Christian at the Century centred about Elsie Leslie as Glory Quayle and Edward J. Morgan as John Storm, both of whom filled their roles in an artistic manner. Two of the company, Edward Emery and Georgia Dickson, are pleasantly remembered for their good work here in stock. Tomorrow evening at the Century Walker Whiteside will offer Robert of Sicily. Christmas week, Florodora. New Year's week, King Dodo.

Robert B. Mantell offered his large repertoire of plays at the Grand to big business. Mr. Mantell still remains one of our finest romantic actors. Marie Booth Russell gave him strong support. Sunday afternoon Manager Garen will offer West's Minstrels.

Lost in the Desert pleased large audiences at Havlin's. Charles H. Stewart, A. C. Henderson, Helen Aubrey, and Josephine Draci, deserve special mention. The Span of Life will be next week's attraction.

John J. Swartwood made a big hit in A Thoroughbred Tramp at the Imperial. Sunday matinee Manager Garen will have A Bunch of Keys.

It does not appear now that the Southwell Opera company will resume at Music Hall. The refusal of Harold Gordon and Harry Luckstone to appear at last Saturday night's performance of Aida, when the audience had to be dismissed and money refunded, seems to have completely demoralized the company. Messrs. Gordon and Luckstone claim that the chief reason for their action was the fact that they were compelled to sing at nearly every performance during the week and that they were worn out. The chorus gave a benefit performance of The Mikado at the Fourteenth Street Theatre Friday evening to a well filled house.

The Heinemann and Webb German Stock company presented Fischemann-als-Erzieher on Wednesday evening and Maschinenbauer on Sunday evening.

Porter J. White, son of the well-known citizen of St. Louis of the same name, was in town this week visiting relatives. Mr. White is touring in Faust.

It is likely that Maurice Grau and Madame Schumann-Heink will be involved in a court proceeding by the appearance of the celebrated German contralto at a private recital given by Mrs. Claude Kilpatrick on Wednesday evening. The Union Musical Club claims to have a contract with Mr. Grau for the only appearance here this season of Madame Schumann-Heink at a recital to be given on Jan. 27. The club has employed an attorney to bring suit for damages.

In anticipation of an increase in the interest in theatricals in St. Louis before and during the World's Fair year the American Stock company has leased the Germania Theatre, corner of Fourteenth and Locust Streets, for an indefinite period. The plan is to play every evening and matinee except such dates as are now taken up by the Heinemann-Webb Stock company. C. M. Hapham is the manager of the new company which is said to have Eastern backing. His plan is to open with the matinee on Saturday, Dec. 28, and continue indefinitely with a change of bill each week. The attractions are to be modern standard melodrama and romantic plays with vaudeville between the acts. The prices will be 10, 20, and 30 cents. The opening attraction will be East Lynne. J. A. NORTON.

CINCINNATI.

Grau Company at Music Hall—Kathryn Kidder at Robinson's—Other Bills.

(*Special to The Mirror.*)

CINCINNATI, Dec. 14.

The chief event of next week will be the five appearances at Music Hall of Maurice Grau's Metropolitan company in grand opera.

William H. Crane finished a prosperous engagement to-night at Robinson's with David Harum, and on Monday night Kathryn Kidder will appear here in Molly Pitcher.

Humpty Dumpty will be presented at the Walnut, commencing Sunday afternoon.

Though some of the local critics handled the Pike production of Hamlet rather roughly, it pleased the people and filled out a good week. To-morrow the company returns to more familiar ground, presenting All the Comforts of Home, which was well liked when presented by the company during its first season at the Pike. The production of Faust, which was first announced for the week, has been postponed.

The Missouri Girl has been tested at the Lyceum before, and to-morrow's engagement there will, therefore, be in the nature of a welcome to an old friend.

One of the few novelties of the week will be Sunset Mines, which is to have its first local hearing at Heuck's to-morrow.

The German company presented Das Stiefmuttchen at the Odeon Thursday with great success, and continues to draw the usual crowds to Robinson's on Sundays. H. A. SUTTON.

WASHINGTON.

The Du Barry Produced—Story of the Play—Announcements.

(*Special to The Mirror.*)

WASHINGTON, Dec. 14.

The Du Barry, the new play written for Mrs. Leslie Carter by David Belasco, was produced after several postponements at the National Theatre Thursday night. The cast:

Louis XV	Charles A. Stevenson
Comte Jean Du Barry	Campbell Gollan
Comte Guillaume	Beresford Webb
Duc De Richelieu	Henry Weaver, Jr.
Comte Mercy	Hamilton Revelle
The Papal Nuncio	H. E. Roberts
Duc De Richelieu	Frederick Perry
Jerray	C. P. Flockton
Dauquez	H. G. Carlton
Duc D'Aiguillon	Lowell Cramer
Desgo	Claude Gillingwater
Lebel	Herbert Millward
M. Laliche	Gilmore Scott
Vaucanier	Walter Belasco
Jacob	J. D. Jones
Jasmin	Master Rama
Jeweler	R. T. Clinton
Perfumer	Edward Rochford
Glover	Thomas Thorpe
Page	A. Joly
Flute Player	Albert Hughes
A Turk	Douglas J. West
Valray	Louis Mill
D'Alibaire	W. J. Ross
De Cossal	Harold Howard
La Garde	W. J. Ross
Footmen	Warren Jerch
Footmen	Arthur Pearson
Guard	Gaston Mervale
Citizen Grieve	Walter Belasco
Mayor	Gilmore Scott
Beadle	H. G. Carlton
Lavernier	John Ingram
Guard	Charles Hayes
Footmen	Eleanor Carey
Lucette	Miss Lyn
Manon	Florence St. Leonard
Julie	Gertie Adams
Annie	Blanche Eastwood
Victoire	Ann Archer
Juliette	May Lyn
Marquise Du Barry	Blanche Bee
Mamie Arnold	Helen Robertson
The Gipsy Hag	C. P. Flockton
Mlle. Le Gaucl	Ruth Dennis
Mlle. Guimard	Eleanor Bisset
Madame La Duchesse	Helen Hale
Marquise De Crussy	Dora Goldthwaite
Duchesse D'Aiguillon	Miss Lyn
Princesse Adine	Miss Leonard
Duchesse De Gramy	Louise Sinnott
Marquise De Lauzun	May Montford
Countess De Marsan	Edith Van Buschman
Zamba	Inga Perry
Rosalie	Helen Robertson
Carlotta	Julia Lindsay
Jeanette Vaubernier	Mrs. Leslie Carter

The play is, of course, founded upon the career of the famous mistress of Louis XV of France. At its opening Jeannette Vaubernier, who has spent her early life in the slums of Paris, is a milliner's apprentice. She wins the love of a captain of the King's guard. He means to marry her, but she, knowing the customs of those licentious times, does not suspect this. When away from her lover, she is induced to become the bait of one of the most famous gambling dens of Paris, where her beauty and bewitching ways serve to draw many rich patrons. Jeannette quickly acquires the external polish of a grande dame, and attracts the notice of Louis XV, who installs her in the palace with the title of the Countess Du Barry. High and low alike beg her favor as a stepping stone to power. Her lover, who still believes in her chastity and devotion, is sent into exile. Believing him unfaithful, she gives herself up to the most fanciful and grotesque extravagances in order to forget the only man for whom she ever has had a true affection, and also to obtain relief from the jealous espionage of the King and his sycophants. The climax is reached in the Reign of Terror, when, her protector being dead, her lover is brought back from exile. The rabble have been enraged at the luxurious magnificence in which the favorite of the King has lived, and, to make her pain more poignant, delegate the man she loves, now a citizen of Republican France, to serve the warrant from the Committee of Safety. The curtain falls as the Countess Du Barry, in a tumbril, is borne away to the guillotine.

Around these situations the author has woven a very dramatic story, though history has been, in a large measure, sacrificed. The play affords exceptionally fine opportunities for Mrs. Carter, who, in the name part, is in evidence. Her personal success was pronounced. The company is a most capable one, and many individual successes were scored. The production is an elaborate and costly one.

The Rogers Brothers in Washington open next Monday at the National, followed Dec. 23 by James K. Hackett. On Dec. 30 The Torreadors will have its first production.

Next week's bill at the Columbia Theatre is Andrew Mack in Tom Moore. The Four Cohans, in the Governor's Son, Dec. 23.

Henrietta Crosman, in Mistress Nell, at Chase's Theatre this week, has played a very large engagement. The Percy Haswell Stock company from the Baltimore Lyceum Theatre will open on Monday in The Liars.

The second concert of the Kneisel Quartette was given at National Rifles Armory Hall Tuesday afternoon.

The Academy of Music has Across the Pacific, with Harry Clay Blaney, next week.

JOHN T. WARDE.

BALTIMORE.

Miss Crosman at Chase's—Mrs. Carter at Ford's—Other Matters.

(*Special to The Mirror.*)

BALTIMORE, Dec. 14.

The attraction at Ford's Grand Opera House next week will be Mrs. Leslie Carter in The Du Barry. E. H. Sothern, in If I Were King, has been crowding Ford's this week.

Henrietta Crosman will produce Mistress Nell at Chase's Theatre, beginning on Monday night next. For that week the Percy Haswell Stock company will go to Washington to present The Liars. The advent of Miss Crosman is looked forward to with a great deal of interest.

The King's Carnival will be seen at the Academy of Music next week. A. Baldwin Sloane, a Baltimorean, has signified his intention to lead the orchestra on the opening night.

The presentation of Blue Jeans by the Percy Haswell Stock Company at Chase's Theatre this week has been an extremely successful one, and has been attended by large audiences.

Madam Emma Nevada, assisted by Pablo Casals, Leon Moreau, Marquarre, and Heathe Gregory, gave a well attended concert at the Academy of Music on Friday afternoon last.

The Boston Symphony Orchestra was heard in one of its delightful concerts at the Music Hall on Tuesday evening. The Kneisel Quartette, with Harold Randolph, pianist, gave a delightful concert on Wednesday afternoon last at the Peabody Conservatory of Music.

At Cripple Creek is the title of the sensational drama to be produced at the Holliday Street Theatre next week. Across the Pacific has enjoyed good business during the current week.

HAROLD RUTLEDGE.

THE NEW STAR CHRISTENED.

The New Star Theatre, at Lexington Avenue and 107th Street, of which William T. Keogh is co-proprietor and manager, was formally christened last Tuesday, when Mrs. C. A. Winter, wife of the other proprietor of the house, broke a bottle of champagne on the stage. The New Star has been reconstructed from the old Ice Palace. It is a handsome playhouse and has a seating capacity of 2,000. The policy of the house will be to play first-class combinations at prices from 15 to 75 cents. The opening will occur New Year's week with Superba as the attraction.

THROUGH THE CENTRE OF THE EARTH.

Through the Centre of the Earth, a spectacular comedy, by Edward Blondell, will be produced next season by Blondell and Fennessey. It is said that the production will be an absolute novelty. With many elaborate scenes, it will picture a whirling trip through the earth's centre in three hours, the discovery of a new race of people and many other extraordinary things, including the home of His Satanic Majesty. There will be forty acting people in the cast. Forty-six hanging drops and two hundred and eighty costumes will be used.

FAVORS THE DALY ESTATE.

Possession of Daly's Theatre, London, was awarded to the Daly Estate by the House of Lords last week. The decision also gives the estate $100,000 as its share of the profits of San Toy.

Alexander Ditzy writes brilliant stage music. Write 1301, 156 Fifth Avenue.

LUCILLE LA VERNE.

Lucille Va Verne will close her season with the Auditorium Stock company, Kansas City, on Dec. 21, and at once return to New York. Her work with that company has been notably successful, one of her later achievements being remarkable. Miss Kennark's voice failed her, and Miss La Verne, who was out of the bill, went on and played Carmen at a few hours' notice without even a rehearsal. She created a sensation in the part, it is said, the press bestowing unusual praise upon her work. A tribute of greater value came unexpectedly from a well-known actress who happened into the Auditorium to spend a few minutes and who saw the play through. She was so impressed that she wrote to Miss La Verne, with whom she had no acquaintance, an enthusiastic letter, in which she said: "I have seen Carmens great and Carmens small, and you are second to none that I have seen. You are under the skin of Merimee's gypsy—you are she, the child, the coquette, the witch, the woman, the tiger, the devil, all in one. I should like to see you play Carmen in a city of critics at a theatre where people know."

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Yielding, Geo. A., Bertram Yost, James Young, Zimmer, William.

MUSIC NOTES.

Francis Rogers gave a song recital at Mendelssohn Hall last Tuesday.

The Oratorio Society, under Frank Damrosch's leadership, sung Elijah at Carnegie Hall, Dec. 9.

Heinrich Meyn and Jean Gerardy gave a recital in Mendelssohn Hall Dec. 7.

Maurice Grau declared last week that his opera company would not make another transcontinental tour. While the tour just closed had been highly successful, Mr. Grau said, the risk of such trips was too great.

The Boston Symphony Orchestra gave a concert at Carnegie Hall Dec. 12.

ENGAGEMENTS.

Frances Belmont, for The Toreador.

Jean Patriquin, with Pennsylvania.

Eliesa Marie, with The Volunteer Organist.

Arnold C. Baldwin, with Tom Marks company, No. 1.

Walter Hodges, for Lovers' Lane.

Sydney Booth, for The Way of the World, succeeding Vincent Serrano.

Edward O'Connor, with Katheryn Kidder in Molly Pitcher.

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

A CHRISTMAS MESSAGE.

THAT the mind of "the Napoleon of the theatre" is not sordid but beneficent was disclosed the other day in an interview with him published in a New York paper. The fact that the interview with "the Napoleon of the theatre" here referred to was but one of many—in fact, of almost daily—interviews with him by the same "reporter," whose space bills on the newspaper that publishes the interviews must curdle the souls of other reporters on that newspaper and goad them with envy—for they, unfortunates that they are, must discover new persons and devise new topics steadily—does not matter. The regular interviews with "the Napoleon of the theatre" usually have too much to do with "the Napoleon of the theatre" himself to be of vital and fascinating interest to the general reader. This particular interview had something to do with "the Napoleon of the theatre" as a matter of course; but its theme—the beneficent melody that ran through it and made it exceptional—was charitable and thus appropriate to the glad Christmas time. It was, as "the Napoleon of the theatre" himself gracefully and appropriately remarked, "My Christmas Message to the Players."

Now a Christmas message to the players is a thing that interests the public as well as the players, for the players are set high in the esteem and the affection of the public. And this particular message had in it so much appropriate to the season of giving and good wishes that its essence ought to be graven on tablets—preferably on tablets of brass, which is a shining and a lasting metal—and be handed down to future generations of players and of the public to speak eloquently of "the Napoleon of the theatre" and of his dynasty.

"The Napoleon of the theatre," as the reporter explained preliminarily, had just finished reading a letter when approached. This is not an important detail, as life goes with ordinary persons, but evidently it is an important detail with "the Napoleon of the theatre." And beyond this, the ordinary reporter is forced to introduce the interviews that he writes with some entertaining fact or bit of persiflage that will pique curiosity as to what is to follow. To say that a man has just finished reading a letter is not, to be sure, as thrilling or dramatic as to say that he is brushing his hair or writing a check for faithful service, but the reporter in this case had exhausted the subjects for the paragraph preliminary in former interviews with "the Napoleon of the theatre," and he is to be excused for introducing this really important interview with so commonplace a particular. And the letter that "the Napoleon of the theatre" had just finished reading had something to do in the way of suggestion with a part of the interview. It was, in fact, a letter of great gratitude from a young player starred for the first time this season by "the Napoleon of the theatre." And it led "the Napoleon of the theatre" to descant largely upon his plans for this young star and other young stars so fortunate as to be "presented" by him to the public. Enlarging upon the happy prospects of this young star and of all others whose felicity it is to be "presented" by "the Napoleon of the theatre" to the public, "the Napoleon of the theatre" continued, and his remarks are as full of sugestion as an egg is full of meat:

My message, therefore, to the actors and actresses is that there is no trouble to be feared for good, intelligent, persevering players who are willing to work seriously under my direction. They all have an equal chance. In fact, I labor under the impression that my regime is bigger and better than is that at the Comedy Française, spoken of as the leading school of dramatic art abroad. We have the Actors' Home for those that have passed their days of usefulness; and, I think, it is infinitely better than the scheme of the Comedy Française, which makes its superannuated actors play all sorts of parts in their old age. The Empire School of Acting is far ahead of the Comedy Française. They may call this the commercial side, but it is solid, productive, and far away beyond the pension theatres across the Atlantic. . . . You see that a young person desirous of going on the stage for a livelihood can start with the prospect of shortly afterward going upon the regular stage—in one of my companies, if possible—and in his or her old age there is that admirable Home for Actors soon to be completed. . . . Let this go as my Christmas message to the players.

This as a whole—and it is the significant part of the interview—ought to fill with holiday joy the hearts not only of all the players, but also the hearts of all the young persons that wish to be players. As "the Napoleon of the theatre" has fixed it, it is beautiful—and, more than that, it is all easy. It may be that some of the less important statements in the foregoing are obscure to persons not as familiar with the subjects as is "the Napoleon of the theatre," but that does not matter. If he says the "Comedy Francaise" is a dramatic school, a dramatic school it surely must be. And no one will dispute the statement that the regime of "the Napoleon of the theatre" is "bigger and better than is that at the Comedy Francaise."

The essence of this interview—and it may be called the quintessence of holiday joy and beneficence—is this matter of the Actors' Home. What more alluring prospect could be held out to "good, intelligent, persevering players who are willing to work seriously under" the direction of "the Napoleon of the theatre" than a long life of labor in his service and at the end of their "days of usefulness" a snug berth in the Actors' Home? This prospect ought to savor with a phenomenal felicity the thoughts of all players on this Christmastide. And "the young person desirous of going on the stage for a livelihood" happily is included in the benefaction.

Nothing of the comment here indulged should be construed as out of sympathy with the Actors' Home, which, even if under the exclusive patronage of "the Napoleon of the theatre," as it would seem from the foregoing to be, undoubtedly would still be a noble institution. But the spirit of the interview here treated is such that it is suggested that "My Christmas Message to the Players" has but a single parallel in literature, and that is "Over the Hills to the Poorhouse."

A COMPREHENSIVE SCHEME.

It is said that Assemblyman Ahearn purposes to introduce in the Legislature at Albany this session a bill of which this is a synopsis:

The first section of the bill provides that within thirty days after its passage the Governor, with the consent of the Senate, shall appoint a board of three persons who shall have had at least ten years' experience in the practice, duties or management of acting. This board shall be known as the examining board of acting, and shall have power to make such rules governing the practice of acting as may be necessary. The terms of the first three members shall be one, two and three years, respectively, and thereafter for three years. The Governor shall, any power, fill any vacancy. The members of the board shall receive $5 per day when actually engaged in the duties of the office, and shall be compensated for disbursements and expenses incurred.

This board shall meet at stated intervals in the office of the State and examine all persons desiring or intending to engage in the profession, calling or employment of acting, to determine their fitness and qualifications and to issue certificates of competency to all who shall have passed a satisfactory examination. The board shall also formulate a code of rules regulating the examination and collect from each person $10 for each examination. The moneys so collected shall be paid monthly to the State Treasurer.

Any person desirous of intending to engage as an actor shall be required to submit to an examination as to his competency and qualification, and after May 1, 1902, it shall not be lawful for any person to engage in the calling of acting unless such person shall have obtained a certificate of competency from the board of examiners. On or before May 1, 1902, every person engaged in the profession shall exhibit the same, address, age, place of activity, name of employer and engagement in acting at the office of the State Board of Health in a book provided for that purpose, and shall receive a certificate of registration therefor, such person also holds a certificate of competency from the examining board. All certificates of registration and competency are for one year and may be renewed within thirty days preceding the expiration of the term.

It is also provided that after May 1, 1902, all public and private theatrical presentations and performances shall be under the supervision, control and jurisdiction of the board of examiners, and the board shall pass upon and determine the fitness, with reference to the endangerment of the public morals, of all plays, dramas, comedies, translations, operas or other exhibitions of public entertainment and amusement proposed to be presented or performed in public playhouses or other places of amusement and entertainment. Such as the board considers inimical or injurious to public morals and welfare the board is given power to suppress and prevent.

Any person violating any of the provisions of the act, or any of the rules and regulations of the examining board shall be deemed guilty of a misdemeanor, and upon conviction shall, in addition to the sentence, forfeit the certificate of competency issued by the board of examiners.

The board is authorized to procure suitable quarters, provide necessary books and similar clerks, and each year make a report to the Governor.

THE ACTORS' FUND HOME.

The home for aged and infirm actors now being erected near West Brighton, Staten Island, by the Actors' Fund, is rapidly approaching completion, and promises to be ready for dedication to its splendid purpose early next May. The occasion will be a notable one in American theatrical history, since the establishing of the home is the most important charitable work, except the founding of the Fund itself, ever accomplished by American players.

The site of the home was for many years the country place of the late Richard Penn Smith. It contains fourteen acres of land and is most picturesquely situated. A small lake lies back of the house, and the sloping ground is well covered with fine old trees and shrubbery. Nathan F. Barrett, a skilled landscape engineer, has the beautifying of the ground in hand. He is adding to the natural attractiveness of the place by laying out paths, lawns and flower beds and by placing a hedge around the entire estate.

The building, which is in the Gothic style, was designed by Snelling and Potter, architects, of New York, who have designed and built many of the finest country houses in this locality. There is nothing in the appearance of the house to suggest that it is other than the private establishment of a wealthy citizen. Its dimensions are about 128 by 50 feet, and it stands three stories above the basement. The rooms and halls are large and will be prettily decorated. The house is supplied, of course, with all modern conveniences, and the sanitation will be perfect. The house will accommodate fifty persons in comfort.

The history of the movement to establish the institution is well known to every member of the theatrical profession. The project originated with the late Louis Aldrich, when he was the president of the Actors' Fund, and to him is due the credit of establishing what promises to be a lasting benefit to American players. In the spring of 1900 he inaugurated the movement by securing a subscription of $10,000 from Al. Hayman upon condition that the actors and managers of the country should raise $90,000 additional. In three weeks' time the $90,000 had been raised, and before the books were closed the amount subscribed had reached $71,000. This insured the establishment of the home. The site was purchased and contracts for the building made. The officers of the Fund are now engaged in securing funds for the maintenance of the splendid charity.

A CHRISTMAS MESSAGE.

Interview with Charles Frohman in The Daily Telegraph.

Charles Frohman just had finished reading a letter when I saw him in his office at the Empire Theatre Building yesterday.

"It is from William Faversham," he said, "and is written in a most enthusiastic vein. It is dated at the conclusion of his first week on tour as a star, and he informs me he has played to crowded houses wherever he has been. All the towns visited were in New England, and in two of them—Bridgeport and Waterbury—he never before had been seen. Nevertheless the applause was so frequent and earnest as to compel him, to his dismay, to make curtain speeches. His receipts have so pleased local managers that they have asked him for return engagements.

"I sent him out on the road with identically the same company that he had at the Criterion; that is to say, all the extra people, the quartette, et cetera.

"This leads me to observe that I believe both Faversham and Virginia Harned, my two new stars this season, are fine, independent attractions entitled to big plays and big productions henceforth. They both have done solid work on the stage for some years, and it simply is a case of soldiers advanced to commissions, so to speak. The outcome for all of my stars is the result of earnest, sterling worth under salary and I advance them to the utmost limit of my possibilities because I have noticed their possibilities. My message, therefore, to the actors and actresses that there is no trouble to be feared for good, intelligent, persevering players who are willing to work, seriously, under my direction. They all have an equal chance.

"In fact, I labor under the impression that my regime is bigger and better than is that at the Comedy Francaise, spoken of as the leading school of dramatic art abroad. We have the Actors' Home for those that have passed their days of usefulness; and I think it is infinitely better than the scheme of the Comedy Francaise, which makes its superannuated actors play all sorts of parts in their old age.

"The Empire School of Acting is far ahead of the Comedy Francaise. They may call this the commercial side, but it is solid, productive, and far away beyond the pension theatres across the Atlantic. Just consider for a moment the Sargent School of Acting. It has been in existence for fifteen years, and Mr. Sargent's work for it is largely a labor of love. He only takes money enough out of it to serve for his own living expenses. I, as the lessee and manager of the Empire Theatre, am entitled to a share of the profits, but not a cent of these profits have I taken for my own use. I send them all back to be used to defray the expenses of pupils who are unable to pay for the course of instruction for themselves.

"So you see that a young person desirous of going upon the stage for a livelihood can start with Mr. Sargent with the prospect of shortly afterward going upon the regular stage—in one of my companies if possible—and in his or her old age there is that admirable home for actors soon to be completed.

"Outsiders that know little about the matter have attacked the institutions in which I am interested, but they have done no injury to me or to those associated with me. It is because I have established my business sincerely and carried on all my plans on a basis of sincerity. That's what wins and you cannot beat it.

"There you are. I don't know quite why I have said all this. It may be because Mr. Faversham's letter, full of gladness and gratitude, set me thinking. Then, again, we are verging on holiday time.

"Let this go as my Christmas message to the players."

AMATEUR NOTES.

Students of the University of Chicago presented The Secretary at the Fine Arts Building in that city Dec. 14.

The Amateur Comedy Club presented The Jilt at Berkeley Lyceum Dec. 12. The cast: Sir Rudolph Woodstock, Brent Jaques Wendell; Lord Harvey Wylie, Arthur M. Blake; Colonel Tudor, John T. Conover; Myles O'Hara, Jacob Wendell, Jr.; James Delroy, Jr., Edward Felix Coward; Geoffrey Tudor, Dana Barker; Rev. Mr. Spencer, Henry Cole Quinby; Wilcox, Charles H. Kent, Jr.; Middleton, Merle Hunting-ton; Kitty Woodstock, Miss James Deane Livingston; Mrs. Walker, Miss William H. Judson; Phyllis Walker, Pauline Cory; Mrs. Pinsett, Mary Kent.

Amateurs of the Bradley Council, C. T. L., presented a condensed version of Secret Service at the Lexington Avenue Opera House, Broadway and Eighty-third Street, Dec. 12.

The Young People's Society, of the Swedenborgian Church, East Orange, N. J., presented Meadowcrest, His First Brief, and A Soul Above Skittles at Commonwealth Hall Dec. 5. George Bennett, Charles Fleming, and Robert Milton, professionals, assisted the society.

THE BEST.

Printers' Ink.

The DRAMATIC MIRROR, of New York, is the best put together, most comprehensive, and practically intelligent exponent of dramatic news of any of the professional journals in its special line.

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J. B. B., Salem, Mass.: A letter addressed in care of THE MIRROR will be advertised.

R. K., New York city: Apply to one of the dramatic schools whose advertisements appear in THE MIRROR.

J. K. B., St. Louis: The Castle Square Opera company appeared in Paul Jones at the American Theatre on Jan. 31, 1898. This was the first appearance of the company in that opera in this city. The cast was as follows:

Paul Jones	Linda Marchiel
Rufino	Joseph F. Sheehan
Bicoquet	Raymond Hitchcock
Don Tremadero	Oscar Girard
Captain Kentral	John Read
Captain Ortrol	W. Hoeckmayer
Estillabelee	William Wolf
Petit Pierre	Arthur Wooley
Raimon	Herman Hayman
Gaston	F. C. Hoff
Yvonne	Amy Hartley
Chantrette	Bessie Fairbairn
Malagrowa	Ruth White
Alva	Amy Travis
Fernando	Caroline Franklyn
Ribon	Carrie Liggett
Delphine	Florence Holden

D. R. N., Boston: The first playhouse erected in Boston was "The New Exhibition Room," in Bread Alley, near Hawley Street. It was opened on Aug. 16, 1792. Under the cloak of its name regular plays were presented there, but the titles of the plays were changed to give the idea that the performances were in the nature of lectures. Soon after the opening of "The New Exhibition Room" the company presented Douglas and The Poor Soldier disguised under the title of "Moral Lectures." This occasioned a riot, and the entire company was arrested. The first regular theatre in Boston was situated in Federal Street, and was opened on Feb. 4, 1794, with a performance of Gustavus Vasa, followed by the farce, Modern Antiquities. The building was destroyed by fire in 1798.

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ANDREW JACKSON. By Edward Fitzmaurice.
HOME, SWEET HOME. By Edgar Smith.
LOVE'S HAZARD. By M. French Sheldon.
THE CHEMAT. By Margaret Mayo and J. Paul Wilson.
THE MAN OF DESTINY. By Lloyd Osbourne and Austin Strong.
THE WOMAN WHO DOES NOT COUNT. By Mrs. M. French Sheldon.
UNDER MAX. By Charles Midgely.

LETTERS TO THE EDITOR.

A Mystery.

ROCHESTER, N. Y., Dec. 7, 1901.

To the Editor of The Dramatic Mirror:

SIR.—On Oct. 24 last there was produced by Max Freeman, at the Lyceum Theatre, in this city, for the first time on any stage, Take Out of School, described by the programme as "a comedy in three acts, by Max Freeman, suggested by Pailleron's Le Monde où l'on s'ennuie."

It was stated by Mr. Freeman's press agent that Le Monde où l'on s'ennuie was a great success at the Antoine, Paris, last season and had run for 100 nights at that theatre. It is not necessary to tell you that, in fact, neither Le Monde où l'on s'ennuie nor any other play by Pailleron was produced at the Antoine last season, nor during the last five seasons.

On Nov. 30 last there was produced at the Irving Place Theatre, New York, for the first time in America, Flachsmann als Erzieher, a comedy in three acts, by Otto Ernst, which was originally produced at the Lessing Theatre, Berlin, last January, a date long subsequent, as has been shown, to any possible run of Le Monde où l'on s'ennuie at the Antoine (granting that such a play really exists and ever had a run at the Antoine).

Take Out of School and Flachsmann als Erzieher are so exactly alike in every respect—even in such details as the names of the characters—that if Max Freeman took Take Out of School from Le Monde où l'on s'ennuie it necessarily follows that Otto Ernst robbed Flachsmann als Erzieher from the same source. In fact, but for Mr. Freeman's assertion to the contrary, Take Out of School might easily be mistaken for an almost literal translation of Flachsmann als Erzieher.

You will perceive, of course, that the facts stated constitute a mystery which Max Freeman really ought to clear up, since, as matters stand, he seems to have incurred the responsibility of charging Otto Ernst indirectly, but none the less clearly, with plagiarizing a French playwright's work and passing it off as his own. Yours truly, INQUIRER.

An Appreciation.

NEW YORK, Dec. 10, 1901.

To the Editor of The Dramatic Mirror:

SIR.—I desire to thank THE DRAMATIC MIRROR for its kind words commending my performance of the character of Mr. Bickett in Brewster at the Herald Square Theatre.

I have always recognized that compensation from a journal of THE MIRROR'S high class is, in a way, a reward for past and an incentive to future artistic effort, and it is of commercial value to the professional, too. Yours cordially, JAMES L. CRANDALL.
Mansfield Company.

THE USHER.

There has been a scheme afoot to combine the stock companies of the United States in an organization for the purpose of securing a reduction of royalties on plays and of utilizing scenic productions in various theatres. Mr. Morosco, of San Francisco, I believe, is the father of this idea, and he has been visiting a number of cities where there are stock theatres, conferring with the managers. He urges the adoption of the plan on the grounds before mentioned, but it appears that a majority of the stock managers prefer to continue independently.

There is no doubt that royalties on plays available for the stock theatres have been increased to such an extent that the profits in that form of management have been greatly impaired. In order to maintain the receipts it is necessary that the stock managers shall present a class of comparatively recent plays that have enjoyed success in theatres where first class prices are charged. To get these plays they are obliged to deal with the managers who control the acting rights.

Many of these plays are foreign works, and the managers who control them, in addition to the high royalties which they are under agreement to pay to the authors, add a large percentage to put in their own pockets, with the result that in many cases the stock managers are obliged to pay nearly twice the amount of the original royalties.

But it is difficult to see how the plan of associating the stock theatres would remedy the matter. In order to meet the requirements of their patrons they are compelled to get successful plays, and the owners of the rights to these would undoubtedly demand the same royalties for their use in twenty theatres that they get now for their use in individual cases. The chief benefit the scheme would seem to offer would be in the matter of utilizing scenery, although the cost for transportation of this from one point to another—often great distances—might not make it a material economy.

The *Herald*, of Los Angeles, has adopted a plan for treating objectionable stage performances that might be emulated elsewhere. It does not review them until they have finished their engagements.

About The Girl from Maxim's, which Charles Frohman produced in this city at the Criterion Theatre originally, the *Herald* says:

The *Herald* contained no review of the performance that has besmirched the stage of the Los Angeles theatre during the past three days. Such omission was not due to any oversight, but was designed. It is the honest conviction of the *Herald* that such a play as The Girl from Maxim's degrades the public taste, if it does not corrupt public morals, and therefore it is best to refrain from any notice whatever of such a performance. If the actual truth were told—that the whole tone and structure of the play is vulgar and vicious—unfortunately it might not have the deterrent effect intended. This has been frequently demonstrated by actual experience. A dramatic critic has only to hint that the situations of a play are suggestive and the dialogue indecent, and the result is a widely advertised inducement for the prurient and the vulgar. The shrewd press agent understands this weakness of the public mind, and frequently makes most ingenious play upon it. For instance, some advance notices of the performance under discussion explained that the play had been suppressed in New York. The *Herald* does not know if this is true or not, but certain it is that if it was too tough for New York it was only tender enough for Hades. The writer did not see the entire production, but saw quite enough in the first act to warrant his departure after the first curtain and to warrant the *Herald's* refusal to review such a performance. We are too fond of putting the blame of such productions upon French authors and Parisian performances. France has given the world much of the best drama of the last two centuries, but we prefer to take the worst and manufacture still more, which we impudently label "Frenchy," making that term synonymous with indecent and suggestive.

The Los Angeles *Herald's* course is in marked contrast to that of a daily newspaper in this city, which is practically controlled by the Trust, so far as its dramatic department is concerned. That newspaper always makes it a point when a nasty farce is produced under the auspices of a member of the Trust to mildly protest against its indecencies, and at the same time to describe them with a preciseness of detail calculated to inflame the curiosity of those of prurient tastes.

Boston was the first city where the managers united to put a stop to the window lithograph business. It has worked admirably there. The managers of Cleveland some time ago followed the example of the Bostonians and shut down on the lithographs. After a sufficient time has elapsed to thoroughly test the advantages of the change the managers are united in stating that it means thousands of dollars annually in their pockets and in those of the visiting companies.

Nowhere is the lithograph ticket so abused as it is in this city. Here ninety per cent. of the lithograph and billboard tickets are sold to scalpers, and by the latter are sold to the public, with the result that hundreds, if not thousands, of persons every week enter New York playhouses at reduced rates, enjoying the privilege at the expense of the managers.

The evil has one advantage in the eyes of certain managers: It insures at least a certain number of spectators. Without these the past fortnight the auditoriums of several of the theatres in New York would have looked as though they had been struck by a cyclone.

Magistrate Cornell the other day delivered some vigorous remarks on the subject of ticket speculating when a speculator was brought before him charged with violating the regulations that are supposed to restrict the operations of these licensed swindlers.

"Ticket speculating," said the Justice, "has now reached a point in this city where it can be regarded as equal to highway robbery. You cannot go to some theatres without having to submit to the impudence and insults of these men. They are a nuisance. The whole system is a nuisance and a disgrace to the city. It has gone so far that women are afraid to visit the theatre alone. It is a shame and a disgrace, I say, and the trouble behind it all seems to be that neither the managers nor the speculators have any regard at all for the fellow who pays."

The lawyer for the Trust managers, who had caused the speculator's arrest, said that his clients were desirous to protect the public, but in spite of all the expense to which they had been put, it seemed almost impossible to get rid of the speculators.

"Bah!" exclaimed the Magistrate, "just bring them before me with the necessary evidence and I will suppress them for you!"

The *Herald's* demand that the ordinance increasing the speculators' license fee shall not be adopted on the ground that it would only result in strengthening the position of a few of the most prosperous speculators is backed by public sentiment. The city authorities should suppress this traffic altogether by repealing the law which legalizes it. There is no reason why the theatregoing public should be swindled for the benefit of a few speculators and their theatrical partners.

From London come gloomy reports of the theatrical season. It is undoubtedly thus far one of the poorest on record, if not in artistic results, at least in the pecuniary sense.

The theory that in bad times the theatres flourish, for the reason that the people seek diversion then, finds no support in the reports from London. The general gloom prevailing in the British metropolis and the depression in trade and the financial market resulting from the terrific drain of the Boer war finds its parallel in diminished theatrical patronage.

Many of the new plays produced early in the season were speedily withdrawn, while others, that in ordinary times would undoubtedly have enjoyed runs, have had brief careers. It is a question whether the pantomime season will bring prosperity.

An manager in the Northwest writes: "I hope that the pressure of the press and of public opinion against the Trust will give us finally the privilege that free born Americans always expect to enjoy in pursuing their business. The Numbers Twos and the Number Twenty-twos that have been coming out to this country have been suffering considerably lately in receipts, and that may work toward the general benefit before the season is finished."

Photo by Bundy & Co., Albany, N. Y. WRIGHT M. LORIMER.

FIRE IN BIJOU THEATRE BUILDING.

The Bijou Theatre Building was damaged to the extent of $10,000 last Tuesday evening by a fire that broke out in Constantine's Dancing Academy, on the second floor, and was caused, it is said, by some one throwing a lighted cigarette on a sofa. The fire broke out about six o'clock, and before it was extinguished had burned through to the roof. The theatre proper was not burned, being protected by a fireproof wall. Some damage was done to the fixtures by water. The performance of The Auctioneer was not prevented, as the fire was over by seven o'clock, and Manager Sire had the theatre cleaned in readiness for opening at the usual time. The several office tenants in the building lost most of their property.

AGAINST THE SPECULATORS.

It is said that Joseph P. Burke, Assemblyman from the Second District of this city, will introduce during the coming session of the Legislature at Albany a bill that will make sidewalk ticket speculating illegal. It is believed that the measure will be enacted without difficulty. The ordinance recently introduced in the City Council, raising the speculators' license fee from $50 to $300 passed that body last week.

WRIGHT M. LORIMER.

On this page of THE MIRROR appears a portrait of Wright M. Lorimer, who is playing the important role of Baron Von Hohenlohe in Mildred Holland's production of The Power Behind the Throne. Mr. Lorimer's interpretation of this role is one of the features of the performance. It is a thoughtful, well-wrought portrayal that is never marred by overacting. Mr. Lorimer has a fine physique, a voice of excellent quality and a pleasing personality. His work has been the subject of strong indorsement from the critics in the various cities he has played.

SALVINI AND D'ANNUNZIO COMING HERE?

Gabriele D'Annunzio's new play was produced in Rome Dec. 9, by Eleanora Duse and Tommaso Salvini with great success. Signora Duse will use the play in her next season's tour here. There was a report that Salvini also would come to America to appear in the play, and that D'Annunzio would accompany the stars to direct the production. George W. Tyler, of Liebler and Company, Duse's American managers, said that Salvini's appearance was under consideration but had not been settled as yet. Of D'Annunzio's reported visit he knew nothing.

SAID TO THE MIRROR.

DAISY CRAWFORD: "Kindly say that I am not with The Telephone Girl, as reported, but with the Bostonians."

David Conger, leading man, W. S. Hartline Stock, Halifax, N. S.

PERSONAL.

Photo by Marceau, N. Y.

PASCOE.—William H. Pascoe, pictured above, is leading man with Viola Allen in In the Palace of the King, and the critics have been unanimous in their praise of his portrayal of Don John of Austria. One writer said that the romantic drama of to-day was greatly in need of an actor like Mr. Pascoe, as his fine voice, manly appearance, together with his dash and spirit, fitted him admirably for the role of a real hero.

SELTEN.—Morton Selten is winning new honors by his work as Lord Nelson Stafford in Her Lord and Master, in support of Herbert Kelcey and Effie Shannon.

ABBOTT.—Bessie Abbott made her debut in grand opera at the Opera, Paris, Dec. 9, and sang Juliet with decided success. Miss Abbott formerly played in vaudeville as one of the Abbott Sisters. A few years ago Jean de Reszke heard her sing, and recognizing the beauty of her voice, made arrangements for her to study grand opera. Since that time she has been a pupil of various teachers, and has attained great proficiency as a vocalist.

NIELSEN.—Alice Nielsen will make her debut as a concert singer at Queen's Hall, London, Feb. 11, in the Symphony Orchestral concerts.

STANFORD.—Harry B. Stanford will retire from Bertha Galland's company to appear in Sweet and Twenty at the Madison Square Theatre. In the Spring Mr. Stanford will rejoin Sir Henry Irving's company for the production of Faust.

NORTHRUP.—H. S. Northrup is to play the Count de Varville in Mary Mannering's forthcoming production of Camille.

MINER.—Annie O'Neil Miner, who it was announced would make her return to the stage in Sweet and Twenty, has withdrawn from the cast, having decided, it is said, not to act again.

GILLETTE.—William Gillette will remain at the Lyceum, London, until April 1, and then move to another theatre for awhile. A brief provincial tour will follow, and then, it is said, visits to Paris and Brussels. Mr. Gillette will open at the Knickerbocker Nov. 10 in Sherlock Holmes for four weeks, and will tour this country afterward.

ROMA.—Caro Roma, the well known American soprano, who is now the prima donna of the Turner Opera Company, in England, has lately published, for private circulation, a collection of her poems under the title of "Some Idle Moments." The poems are upon a variety of subjects and each of them indicates a sympathetic appreciation of human emotions. The book is very handsomely printed and bound.

MERINGTON.—Marguerite Merington has a story, "A Christmas Masque," in the January *Scribner's*.

WALTER H. PERKINS.

A new portrait of Walter H. Perkins is published in this number. Mr. Perkins' fame as the original A. Koen Shaver in My Friend from India has been fairly equaled by his more recent hit in the title-role of The Man from Mexico. His tours in these successful farces have eclipsed in prosperity his earlier hits in various and differing roles, and his special starring engagements with representative stock companies have ranked among the most notable of the day. Mr. Perkins is seen in stock in Charley's Aunt and The New Boy as well as in the aforementioned roles, and his recent engagement at the Grand Opera House was one of the most memorable in the history of that famous theatre. He will be seen next at the Teck Theatre, Buffalo, and before long will produce a dramatization of Mary R. Williams' popular novel, "Jerome, a Poor Man," in which the quaint principal character will, almost assuredly, warrant a successful tour.

THE MODJESKA-JAMES COMPANY.

The Modjeska-James combination conserves to an extent the best traditions of the stage in America. Managers Wagenhals and Kemper, who brought about the association of these famous stars, have been rewarded by large pecuniary profit. Henry VIII, which is the future of the repertoire, is quite a novelty to present day playgoers, which is doubtless an important factor in the big success of the tour. In selecting this particular play for Madame Modjeska and Louis James, the artistic unities have rarely been so happily observed, for in the respective characters of Queen Katherine and Cardinal Wolsey each has a role thoroughly in harmony with their personality, temperament, and the ripeness of their years.

Incidental music for plays and sketches, Alexander Dixey. Address 156 Fifth Avenue.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending December 21.

METROPOLIS (Third Ave. and 142d St.). The Tide of Life.
OLYMPIC (2329 Third Ave., nr. 130th St.). The Rents-Santley company.
HARLEM OPERA HOUSE (209-211 West 125th St.), New England Folks—46 plus 1 to 7 Times.
HURTIG AND SEAMON'S (209-211 West 125th St.), Vaudeville.
PROCTOR'S (125th St., nr. Lexington Ave.), Vaudeville—Every afternoon and evening.
KEOGH'S STAR (107th St., nr. Lexington Ave.), Inaugural announced for Mon., Dec. 30.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
MAJESTIC (Eighth Ave. and 59th St.), Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Vaudeville—Every afternoon and evening.
CARNEGIE HALL (Seventh Ave. and 57th St.), Next Kubelik Recital—Wed. Aft., Dec. 18.
COLONIAL (1894 Broadway and 104-170 West 47th St.), Now building.
LONG ACRE SQUARE (Broadway and 45th St.), Now building.
NEW YORK (Broadway and 45th St.), Mon., Oct. 14—Flanders—379 plus 10th Week—75 to 82 Times.
CRITERION (Broadway and 44th St.), *Mon., Dec. 2—Charles Dalton in The Helmet of Navarre—3d Week—17 to 24 Times.
VICTORIA (Seventh Ave. and 42d St.), *Tues., Dec. 10—Sadie Martinot in The Marriage Game—2d Week—7 to 14 Times.
REPUBLIC (207-211 West 42d St.), *Tues., Nov. 12—Grace George in Under Southern Skies—9th Week 41 to 48 Times.
AMERICAN (Eighth Ave., 42d to 41st St.), 21 Seasons of Henry Greenwall Stock—Aristocracy.
MURRAY HILL (Lexington Ave. and 41st St.), 4th Season of Henry V. Donnelly Stock—The Taming of the Shrew.
BROADWAY (Broadway and 41st St.), *Mon., Nov. 4—The Sleeping Beauty and the Beast—7th Week—31 to 38 Times.
MENDELSSOHN HALL (119 West 40th St.).
EMPIRE (Broadway and 40th St.), *Mon., Sept. 2—John Drew in The Second in Command—16th Week—120 to 126 Times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Sat. Eve., Sept. 28.
CASINO (Broadway and 39th St.), *Mon., Oct. 14—Anna Held in The Little Duchess—10th Week—60 to 73 Times.
KNICKERBOCKER (Broadway and 38th St.), *Mon., Nov. 11—Maude Adams in Quality Street—8th Week—57 to 64 Times.
HERALD SQUARE (Broadway and 36th St.), *Mon., Dec. 2—Richard Mansfield in Beaucaire—3d Week—18 to 21 Times.
GARRICK (35th St., east of Sixth Ave.), *Mon., Oct. 7—Charles Hawtrey in A Message from Mars—11th Week—73 to 80 Times.
HAMMERSTEIN'S DOMINY LANE (222-232 West 42th St. and 211-221 West 44th St.), Now building.
SAVOY (112 West 34th St.), *Mon., Dec. 16—Henry Miller in D'Arcy of the Guards—1st Week—1 to 8 Times.
MANHATTAN (1285-1287 Broadway), *Tues. Eve., Sept. 24—Mrs. Fiske engagement—12th Week—*Mon., Nov. 25—The Unwelcome Mrs. Hatch—4th Week—32 to 39 Times.
THIRD AVENUE (Third Ave. and 31st St.), Hearts of the Blue Ridge.
BIJOU (1393 Broadway), *Mon., Sept. 23—David Warfield in The Auctioneer—12th Week—88 to 105 Times.
WALLACK'S (Broadway and 30th St.), *Mon., Nov. 18—Crumpets—4th Week—22 to 29 Times.
DALY'S (Broadway and 30th St.), *Mon., Sept. 16—Maxine Elliott's Season in The Dairymaids—Big—14th Week—106 to 113 Times.
WEBER AND FIELDS' (Broadway and 29th St.), Opens Sept. 2—Hoity Toity—12th Week—112 to 119 Times—Then, Nov. 7—Travesty on A Message from Mars—5th Week—42 to 49 Times.
COMEDY (Broadway and 30th St.), Closed Sat. Eve., Nov. 30, 1901.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous vaudeville.
GARRICK (Sixth Ave. and 27th St.), *Mon., Dec. 2—Virginia Harned as Alice of Old Vincennes—2d Week—17 to 24 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.).
MURRAY'S (812-814 Eighth Ave.), Harry Bryant's Burlesques.
MADISON SQUARE (26th St., nr. Broadway), *Mon., Dec. 16—The Liberty Belle—12th Week—81 to 88 Times.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Closed Sat. Eve., Sept. 28—Annie Russell and Miss G. H. Gilbert in The Girl and the Judge—3d Week—14 to 21 Times.
KOSTER AND BIAL'S (23d St., nr. Sixth Ave.), Figures to Order—Concert and vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Now Held in The Red Feather.
IRVING PLACE (Stuyvesant nr. 15th St.), German Drama, Comedy and Farce.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), Mon., Dec. 16—Revival of Up York State—1st Week—1 to 8 Times.
KEITH'S (East 14th St., nr. Broadway), 2:30 Week of continuous vaudeville—11:30 to 11:30 p.m.
AGARMY (Union Place and 14th St.), *Mon., Nov. 25—Ward Lamy Down Rent—5th Week—36 to 43 Times.
TONY PASTOR'S (129-127 East 14th St.), Continuous vaudeville—11:30 to 11:30 p.m. Wine, Women and Song.
HENRY (124-126 East 14th St.).
GERMANIA (67 East 58th St.), *Sat. Eve., Sept. 21—Adolph Philipp in the Limit Act Production—12th Week—81 to 88 Times.
CASINO (Grand Street), Rag Time Entertainment.
PEOPLE'S (Grand Street), The Bowery Burlesquers.
THALIA (46-48 Bowery), The Bowery Burlesquers.
WINDSOR (584-586 Bowery), The Bowery Theatre.

*Indicates Date of Non-Commercial.

AT THE THEATRES.

Victoria—The Marriage Game.

Comedy in three acts by Clyde Fitch. Produced Dec. 10.

[Cast of characters]

The story has gone abroad that Clyde Fitch declined to relinquish for New York production his play, The Marriage Game, shown for the first time here by Sadie Martinot and her company at the Victoria Theatre on Dec. 10, and originally presented at the Broad Street Theatre, Philadelphia, on Sept. 16. The probable truth of such a story can be appreciated best by those who survived the play.

The comedy, adapted from L'Horrible de Olympe, by Emile Augier, serves to tell 3 years about one Lord Carsby, who has pushed destiny. Lady Carsby used to be a concert hall singer, known as Fanny Cudlipp. Carsby is certainly in love with her, but Fanny has only married him to satisfy her craving to adapt in high society, and to this campaign a secret meeting with the Duke and Duchess of Dantrem. After considerable rather predictable hesitation, the Duke finally receives Lady Carsby at his own trouble, and she wages most of her public in the society that she has sought. Meanwhile, however, she has remounted a children friend, except Lord Albert Mayfair, who seeks to win Penelope, adopted daughter of the Duke and Duchess. To this end Lady Carsby gives him all possible aid, but the still-necked atmosphere of extreme respectability becomes irksome to her, and Carsby comprehends her real character. Estrangement follows promptly, though Carsby will not hear of separation or divorce, dreading the clamor of scandal. Moreover, he has fallen in love with Penelope, an unsophisticated young person, and she with him. Penelope jots down all this sort of thing in her diary, and Fanny corrals the diary. Fanny's socially impossible mother blows in to visit her in the absence of most every one else of importance, and they have a little supper with Mayfair and a music hall person-called Bonzo. Mayfair is minded to stir up a scandal, and he does so by summoning Carsby, the Duke and the Duchess, who turn up, and there is a dreadful row, the Duke following Lady Carsby's expulsion of the diary by a threat to shoot her. She tries to escape, and by sudden good on the threat, she dying with the cheerful satisfaction that she has disgraced an honored family.

This unpleasing and unnecessary play was crudely put together and constructed ineffectually. It all seemed as if it must have been written long ago when morbid plays were the mode and before Mr. Fitch learned how to write the clever dialogue that has characterized his recent work. In no particular was it worthy of even commendable, and further criticism is quite superfluous.

Sadie Martinot was completely at loss to enact the chief role, and it was generally impossible to hear what she had to say. Edwin Arden, Guy Bates Post and Charles B. Wells did about all that might be done for their unenviable roles, and so did Jeffreys Lewis and Grace Fisher for theirs. Mrs. Annie Yeamans, always admirable anyhow, was adequate, and the others did as well as could be perhaps against overwhelming odds.

The scenery was good, and the stage was carefully managed.

Irving Place—The Marriage of Blood.

Tragedy in four acts by Albert Lindner. Produced Dec. 10.

[Cast of characters]

The largest audience of the season gathered at the Irving Place Theatre on Tuesday night to do honor to Director Heinrich Conried, who reappeared on his own stage after an absence from it of two years. It is no exaggeration to say that he received an ampliate ovation. Both on former and on stage-manager he showed himself a consummate master of the art. The vehicle of his reappearance was Albert Lindner's four-act tragedy, The Marriage of Blood. A review of the performance will be published in the next issue of THE MIRROR.

At Other Playhouses.

On account of the increased size of this number of THE MIRROR it is necessary to go to press earlier than usual. In consequence the notices of new productions at the theatres are deferred until next week. The announcements for the coming week are:

Academy of Music, "Way Down East"; Amphion, Academy of Music, The Auctioneer; Aerial Gardens, Burlesque; Bijou, The Auctioneer; Bowery, The Bowery Burlesquers; Broadway, The Sleeping Beauty and the Beast; Columbia, The Liberty Belle; Criterion, The Helmet of Navarre; Daly's, The Dairymaids; Empire, John Drew in The Second in Command; Fifth Avenue, Return of the Last Hero; Garden, Return of the Last Hero; Garrick, A Message from Mars; Gotham, The Auctioneer; Grand Opera House, A Romance of Athlone; Harlem Opera House, New England Folks; Herald Square, Richard Mansfield in Beaucaire; Irving Place, German Drama; Keith's, Vaudeville; Knickerbocker, Quality Street; Lyceum, The Girl and the Judge; Lyric, The Liberty Belle; Madison Square, The Liberty Belle; Manhattan, The Unwelcome Mrs. Hatch; Metropolis, The Tide of Life; Murray Hill, The Taming of the Shrew; Olympic, The Rents-Santley company; Proctor's, Vaudeville; Republic, Under Southern Skies; Savoy, Henry Miller in D'Arcy of the Guards; Third Avenue, Hearts of the Blue Ridge; Victoria, The Marriage Game; Weber and Fields', Hoity Toity; Wallack's, Crumpets.

FLANDRAU'S WEDDING BELLS.

That Flandrau, the she lunch, seems destined to run an opposition to Lulu and to the marvel-ous success of the musical comedy in this country as well as in England, where it is still running prosperously after over two consecutive years upon the boards. In this city it is now in its fifty-eighth week of long business, and a change of location from the Bijou to the New York Theatre, did not in the least diminish the rare and unexpected that have been accumulated, to make room for other plays, especially as one might be overlooked, have received the same support from the press and public as the original American company. John C. Fisher and Thomas W. Ryley, the proprietors of the current Flandrau company, deserve praise for the artistic manner in which they have conducted the enterprise.

CHICAGO BENEFIT FOR ACTORS' FUND.

The big benefit for the Actors' Fund Home at the Auditorium, Chicago, last Thursday afternoon was a huge success. Nearly $7,000 was realized at the auction sale of boxes Monday afternoon, but of this some $900 came from the theatrical people themselves. The matinée was crowded. Lincoln J. Carter paid $150 for the first box, took two seats at $50 each, and a fourth at $40. Mr. Henry Irving paid $400 for a box, and Julia Arthur paid $50. The entertainment itself was a grand success, and every attraction in town took part. It is likely that several thousand dollars will be sent on to the Fund as a result.

Attractions booked at Metropolitan, Portland, Ore. Write or wire George L. Baker, manager.

FRANK E. CAMP.

Frank E. Camp, pictured above, is a member of the Greenwall Stock company at the Columbia Theatre, Brooklyn. For two years past Mr. Camp has devoted himself to stock work, having appeared with the American Theatre Stock company in this city—the Grand Opera House Stock company, the Tenth-ave. Stock company, and the Neill company. He has been very successful in juvenile and other roles. Mr. Camp also has been in Julia Arthur's company and in The Village Postmaster.

THE PASSING OF EVERETT KING.

Everett King died at the Willard Parker Hospital, in New York City, in the evening of Friday, Dec. 13, of diphtheria. He had been ill for nearly a week, and it seemed that he had conquered his malady. But he was of a delicate constitution and was unable to recuperate his strength after he had passed the critical point in his illness. The immediate cause of his death was heart failure.

There are few actors now before the public in America who give such brilliant promise for future achievement as did Everett King. He was only twenty-five years old, but he had played since he was a child, and his knowledge of the classic drama was remarkable. He came of a family of actors. His uncle was Thomas C. King, the famous English tragedian, and one of his ancestors was a member of Garrick's company. With these family traditions behind him Everett King held his art as a sacred heritage, and although at times he was obliged to play in dramas of a common sort he was ever true to his ideals. He was a man of extraordinary personality. It seemed almost as though the tragic muse had fashioned him, so that he might be her perfect disciple. In appearance he was an ideal Hamlet, and in intellect he was indeed marvelous. The foremost players, literary men, and scholars were his friends, and delighted to do honor to his genius.

Mr. King was born in Manchester, England, in 1876. When a child he went to Canada with his parents, and there he spent the greater part of his life. He was graduated from the Canadian Military Academy, and by virtue of that education he held the rank of lieutenant in Her Majesty's service. He did not, however, desire a military career, choosing rather to follow the profession in which his forbears had won distinction. At seventeen he organized a theatrical company, and made a tour of the Canadian provinces in a Shakespearean repertoire. He played a large number of parts, and took his company into the most remote districts of the north. About five years ago he returned to England, where for a time he acted with a traveling company. Then he went to Egypt and appeared as Hamlet, in Cairo, under the patronage of Lord Kitchener.

Three years ago Mr. King returned to the United States. For one season he was a member of the Across the Pacific company, but melodrama was little to his taste, and he soon afterward joined the Jessie Bonstelle Stock company in Rochester, and later the Valentine company. With this organization, in St. John, N. B., and in Halifax, he played a number of Shakespearean roles, and was enormously successful in all of them. His Hamlet was considered an especially remarkable achievement, and some of the reviewers compared it favorably with the impersonations of the greatest actors of the past.

Mr. King was the originator of the Shakespeare Birthday Club, and was the secretary of that organization. By his enthusiasm he interested a number of prominent men in the society, and placed it upon a firm and enduring basis. In the profession Mr. King was highly esteemed. His friends were many and true, and his death will be deeply deplored.

DAVID CONGER.

Photo by Pinkney N. Y.

David Conger, the subject of the above portrait, is leading man of the W. S. Hamlin Stock company, has had the benefit of twelve years' experience in stock work, during which time he has been associated with the Bonstelle stock company in San Francisco, the Hopkins stock company in Chicago and St. Louis, and with such stars as Otis Skinner, Charles Richman, and Henry Clarke. The first part of this season he was leading man of the Baker Stock company, when that organization was located at the Columbia Theatre, Brooklyn. Since joining the W. S. Hamlin company he has received praise for his uniformly conscientious work.

BIG SUCCESS OF LEAGUE BAZAAR.

The Professional Women's League has held a number of bazaars in years gone by, but not one of them came near equaling the success of this year's bazaar, that closed a flattering week at the Lenox Lyceum, and benefit of the League's treasury to the tune of $3,000 plus. The small hall room of the Waldorf-Astoria, where the bazaar was held, was crowded every afternoon and evening with well patronized in the theatres and society. Every one seemed to appreciate the worthiness of the cause, and exhibited the most generous patronage. The men of the professional world were present in large numbers, and were the liberal buyers of all sorts of things. All the engagements in town worked industriously to make the bazaar a success, and many new contributions greatly the result of their efforts.

One of the conspicuous figures at the bazaar was Lillian Russell, who disposed copy of the picture that made the Waldorf-Astoria's name and fame. Richard Mansfield's check for $1,000 for a $1,000 silver tea set that was sold at auction, and was by Addie Ryskam. Incidentally Miss Russell was herself several times a winner. She was declared the most popular actress by over one thousand votes, Miss Marlowe dropping over one thousand votes. The contest for a diamond brooch, as well as several other articles, were also won by Miss Russell.

Miss Marlowe Hopper was a large vote; Miss Ford, the parrot bowl donated by the late Stephen Crane, and a silver cane; Miss Lemoyne Woodward an automobile coat; Miss Clarke Hastings an English dog pillow, and Edmund Stone, Jr., a gold fancy dress dancing card on various offerings from theatre boxes to a doll. A subscription ball took, with Evelyn Goodwin between by horses, was one of the most popular features of the bazaar. The candy, photograph, fortune-telling, and doll booths were always busy. A number of theatrical folk, who were unable to be present, sent substantial checks instead.

Altogether, it was a great bazaar, and the Leaguers who made it an deserve lots of credit.

Yesterday (Monday) afternoon the League held its December Dream Meeting, with the President, Mrs. Edwin Knowles, in charge of the programme, and the Vice-President, "Aunt" Louise Eldridge, in the chair.

Ernest Lamson with York State Folks.

PROFESSIONAL DOINGS.

Virginia Dormer, the subject of the above portrait, was juvenile woman of the Donnelly Stock company at the Murray Hill Theatre during its first two seasons. Last season Miss Dormer was a member of Harry Clay Blaney's company in Across the Pacific. At present she is playing Sweet Alice Page in Uncle Terry, with James H. Waite. Miss Dormer originated the part, and has been very successful in it.

The Twentieth Century Quakers, of Philadelphia, held a regular meeting Sunday night. The society will have its first annual benefit at the Eleventh Street Opera House, Jan. 30, and a New Year musicale Jan. 6.

F. Richard Allen has resigned from The Convict's Daughter.

Irene Bentley has resigned from The Strollers.

A number of forged passes were presented at the Theatre Republic last Thursday evening. The forger had used the name of Manager William A. Brady in signing the passes. They were detected by Mr. Brady and refused at the door. A ticket scalper on Sixth Avenue is said to have sold them.

Donald MacLaren, of Under Southern Skies, and Nora Lamison, of Lovers' Lane, were married in this city Dec. 12.

When Grace George goes on tour in Under Southern Skies, Frank Hatch will take the role that is being played by Burr McIntosh at the Theatre Republic.

Charles W. Keogh, manager of the Charleston, S. C., Academy of Music, is ill at the Presbyterian Hospital, in this city, with pernicious anæmia.

The Helmet of Navarre will end its run at the Criterion Theatre Dec. 21, one week earlier than had been intended. Mrs. Leslie Carter, in The Du Barry, will open at the Criterion Christmas Day.

R. V. Phelan, of the Phelan Stock company, is in town on a short visit.

Rehearsals of Sweet and Twenty are in progress at the Madison Square Theatre.

The Strollers gave a dinner at their clubhouse Dec. 9 to commemorate the club's fifteenth anniversary.

The suit between Katherine Ostermann and the Lederer Amusement Company was decided in Miss Ostermann's favor Dec. 10. The decision gives Miss Ostermann the right to produce The Telephone Girl.

Lloyd Bingham returned from England last week, bringing with him the manuscript of Lady Marjolet, the play by Edward E. Rose, of London, that Amelia Bingham and her company will produce at the Bijou Theatre Feb. 22.

Mildred Holland's application for an injunction to restrain Henry Myers from using the play-title, The Power of Love, alleging violation of copyright, was denied by Justice Clarke in the Supreme Court on Dec. 11. The justice held that Miss Holland should make application to the United States Court, in whose jurisdiction the matter lay.

A divorce was granted to Adelaide Thurston from Arthur W. Little, at Duluth, Minn., Dec. 11.

W. S. Butterfield, manager of William Bonelli and Rose Stahl, states that Augustus Thomas has recently submitted a society melodrama to his stars, and Mr. Butterfield will open a New York office on Jan. 15.

Gerald Griffin has arrived in town after a brief visit to Old Point Comfort. He has been engaged by Whitaker and Lawrence to originate the part of Judge Duffy in their new production, The Last Sentence.

ACTORS' CHURCH ALLIANCE NEWS.

The twenty-second regular service of the New York chapter of the Alliance was held on Sunday morning, December 15, in All Souls' Episcopal Church. The rector and Honorary Vice-President of the Alliance, the Rev. R. Heber Newton, D.D., preached a magnificent sermon upon "The Inter-Relationships of the Church and the Stage." The church was crowded by the members of the Alliance, and of the regular congregation, and a goodly sum was given through the offertory for the support and extension of the Alliance. The Rev. Walter E. Bentley, Secretary of the Alliance, conducted the service, and announced the organization of the local chapter in the near future.

The fifteenth reception of the New York chapter will be held in the Parish Hall of All Souls' Church, Sixty-sixth Street and Madison Avenue, next Thursday afternoon, Dec. 19, from 2.30 to 5.30. All members of the Alliance and of the dramatic profession are cordially invited.

The Actors' Church Alliance of America has between six and seven hundred members who belong to the dramatic profession. In order to bring the Chaplains into touch with their members it is extremely important that they shall inform the Secretary, the Rev. Walter E. Bentley, of the theatrical companies with which they are connected. Each week Mr. Bentley is issuing to the directing Chaplains throughout the country an official notice, ordered by the Council, announcing the names of members, the company in which they are engaged, the theatre and date where they are booked to appear, requesting the Chaplains to pay a visit and report immediately any case of sickness or other misfortune. With the aid of THE DRAMATIC MIRROR, the *Actors' Society Bulletin* and other papers, the Secretary has been enabled to learn the names of the companies with which about one hundred of these members are connected, and he endeavors through the published routes to notify the Chaplains of the Alliance in advance. The Secretary earnestly requests the members of the Alliance to forward to him without delay the name of the company with which they are traveling, so that he can keep track of them and introduce them to the Chaplains wherever they may be. The Secretary's address is No. 375 East 170th Street, New York.

The second Annual Report, giving the full list and addresses of nearly eight hundred Chaplains stationed in four hundred cities in the United States and Canada, will be issued early in the new year.

THE MATINEE GIRL.

THE MIRROR'S Christmas number gives the Matinee Girl a chance to send her friends a greeting, with good wishes to each for a good portion of that happiness which settles down on the old world during the holiday time and makes us all children again.

Each time that Christmas comes it seems to have arrived with undue haste. In the old days we used to wait for it, but now it comes too quickly. There is always a lot of work that we have planned to do; of accomplishment that we have hoped for; of good deeds left undone, and lo! suddenly we hear the chimes ringing in the steeple and here is Christmas again—another year's leaf to add to the calendar of the past.

The world is getting better day by day—it can't help itself—and we can always sneak behind this beautiful truth when we feel that we aren't doing our own share in the work that is being done. But in all the books and the magazines and the reviews, and even in the Sunday papers, it is impossible not to recognise the fact that there is an optimistic wave over the earth just now and that people—the people, as well as the educated thinkers and philosophers—are beginning to realize that conditions are much what we make them, and, above all, that bad-natured discontent, growling at what we sometimes like to call a streak of bad luck and a hopeless way of looking at difficult situations, is the surest way to unhappiness and defeat.

No one has reason to know better than the Matinee Girl how many dear, delightful people among you there are who take time from your joys and your sorrows to write cheering little notes of sympathy.

When people flatter us with their lips we can always pretend to look bored, but when you get written words of comforting praise that you don't deserve, why, you can allow a pleased and gratified smile to steal over your features even as it did over the cat when he consumed the canary.

I often wish that I had a secretary and could send you all fitting replies. For instance, a correspondent of this week from Boston says: "You bewitching Matinee Girl, I don't know whether you are a man or a woman, but I feel sure that you are womanly!"

I pondered over this for an hour when I ought to have been at more serious work. It was so complicated, yet so delicately put!

But I can't reply to all of these nice, sugar-coated things that come by mail, so I take this opportunity to tell you all again that I am learning a lot from you, and feel that I want to thank you for every good word and every critical one that you have ever sent me. It is Christmas all the time for me, while the Matinee Girl makes so many friends for her most unworthy scribe.

For, you know, with people who scribble on paper, too often we know in our hearts that we are the merest machines, putting down the thoughts that come to us from all over on invisible wires. I respect the Matinee Girl, especially when she is in one of her glowing and altruistic moods, but I'd hate to have to live up to all her ideas.

But I am quite safe in sending out her Christmas wishes to you all, whether you are hurrying through Western one-night stands or enjoying luxurious runs in big cities.

We can have Christmas celebrations in our hearts at this time of year by making bonfires of every bit of discontent, of envy, of jealousy, or unkind thought or criticism of others, and the flames going up to the sky will make signal fires that will bring us all closer together in a brotherhood that will be something like that of the shepherds that went across the plains with their eyes upon that one white star of hope.

The brotherhood of woman is progressing finely in the clubs. The activity is almost pernicious just now. The club girls are all getting nervous, they drink so much tea, and if you go to one of the bun scrambles and refuse it, no matter how politely, they look at you with the eye of a wounded fawn.

Personally I agree with Gelett Burgess, who says:

"There is little in afternoon tea
To appeal to a person like me;
Public conversation evokes the elation
A cow might enjoy in a tree!"

But really, between the Professional League Bazaar at the Waldorf, the Man Scrambles of the Twelfth Night Girls, and the Café Chantant of the Pen and Brush, we've all become tea fiends, and others of us have glass arm from pouring three hours every afternoon.

Some one suggested the other day that the Twelfth Night was altogether too tame a name for that doughty lot of girls that make up the club.

The Lion Tamers, it was thought, would be more appropriate. One after another they have met and bowled over every masculine celebrity that has dared to put his foot in New York. And there have been home-made varieties, also—nearly fifty-seven.

They take them systematically, dispose of them neatly hang another scalp on the wall of the wigwam in the shape of a signed photograph of the star man, looking as he never looks at home—and then they stand smiling, ready to meet the next comer.

They made Hawtrey shiver in his boots while they fluttered around him like humming birds; they shriveled Drew up like a spider on a hot shovel with the warmth of their greetings; they clung to Gillette like beautiful barnacles; they took Mansfield in like exquisite octopuses, and last week they corralled Josef Hofmann, cajoled him until he played for them, and then crowded him to the ropes with their congratulations.

It was a beautiful sight to see that determined advance that they made while he backed politely. Each girl was keen to grasp his hand and breathe a soft nothing in his ear.

By clever footwork and some feinting he held them off handily; had answers ready for every one and never flinched once during the ordeal.

Young Mr. Hofmann has developed into a pleasantly unconscious young man who looks even younger than he is. He is delightfully normal for an "artiste," and has dimples and unmusical hair.

A big girl with a bunch of violets sidled up to him as he rested between rounds and said in a deep, rich, throaty voice:

"Just think! I was present when you made your debut! You were such a dear little fellow!"

"Were you born then?" exclaimed Hofmann in surprise. "Why, that was thirteen years ago!"

That wasn't so bad!

"How will I ever find my hat!" he murmured when he started to go, taking up the one solitary hat from the furs and wraps in the hall.

It is just this appreciation of the humor in life that makes this young artist so unaffected and natural, in his musical methods as well as his manner.

It is an education to every one who ever touched a piano to see him play. He simply effaces himself. It is all the music that he makes, and you forget him completely when he plays.

With all those feminine eyes fastened upon him the other afternoon he gave not one quivering sigh, drew no deep breaths, shed no tears, never rolled his eyes once, or shook his mane or went through any of the various contortions that make so many pianists' renderings appear like burlesques.

Even his hands, most difficult of all for a piano player to repress, move quietly and unobtrusively over the keyboard without one fling or droop or play to the gallery.

There isn't one little particle of pose about this man nor his performances. His work is as fine and delicate as the soul that is locked up behind that dimpled Teutonic face of his.

I hope kind friends will lure him away from the automobiles and the Fourniers and the Tod Sloans and keep his mind on his music. This automobile craze takes good jockeys from their horses and millionaires from their millions, and may just as likely take a musicianly musician from his art.

He didn't tell us what he played, which was rather nice, too. It was something happy, pastoral, simple, with little drifts of sadness that were swept away in answer to clear bell signals that seemed to come from the sea and die away in sunshiny, laughing ripples of sound.

I thought that selection of his was simply inimitable. It was as though his masculine intelligence and the consciousness that he was a lion in a den of feminine Daniels, coupled with racial prudence and stories that he may have heard of the effects of good music on the artistic temperamented woman, caused him to say:

"I'm not going to give these dear girls anything too strenuous or soul-stirring! Fortified as they are with chocolate and cake, they might grow bolder—and, after all—I am only a weak man!"

These club girls are delightful mysteries! They do such things and they say such things! I was pulling a bun into pieces as though it were a rose when I saw Ella Wheeler Wilcox eating a cake with pink icing and white polka dots on it.

"He loves me—he loves me not!" I murmured with a moan, throwing the last shred of the bun to the floor in disgust. I was thinking of a bright-eyed man whose telephone number I used to know.

I went up to an intelligent looking woman in a chinchilla collar with turquoise clasps:

"Is this the great good thing?" I said in her ear.

"It's perfectly lovely of you to say so!" she replied, easily.

"But don't you find it insufficient—unsatisfying?"

"Charmed," she said; "I knew I'd met you there!"

"You weren't always like this? How did it happen?" I went on relentlessly.

"Oh, it's so good of you!" she said; "but it's so jolly—don't you think so?"

I looked at her vacantly and felt in my muff for another bun. "Is anything very horrible?" I said.

She laughed and said: "Tuesdays in January—don't forget!"

I tell you the clubby girl is intangible. She's not asking any impertinent questions of life. She's acquiring tea, cakes and life in the clubs.

THE MATINEE GIRL.

THE STOCK COMPANIES.

The desire aroused in those who witnessed Edna May Spooner in Magda to see her in another strong emotional role, combined with the never-ending popularity of East Lynne, served to virtually sell out the Park Theatre, Brooklyn, for the week, after the Spooner Stock company's first performance of their revival of that old drama, last week. Miss Spooner's personality adapted itself to the part of Lady Isabel, in all its many and constantly varying phases, with unusual sympathy and accuracy. So realistic was her emotion in the scenes depicting the deplorable position in which Lady Isabel finds herself, as the result of her folly; the pitiable return to her husband as Madame Vine; the heart-rending death of their child, and, finally, her own demise, that the audiences were frequently moved to tears, that could not be restrained. It is safe to say that Miss Spooner has not given, in Brooklyn, a performance surpassing her Lady Isabel, unless it be the more difficult achievement of her Magda. Augustus Phillips showed remarkable progress since he last played Archibald Carlyle, his characterization having an authority, tenderness and vigor that it lacked before, and being on a par with the best work he has done. Jessie McAllister also displayed the benefit of her experience gained in the past year as Barbara Hare. Walter Wilson and Olive Grove as Sir Francis Levison and Miss "Coray" brought out the dry humor as well as the disagreeable attributes of these characters. Edwin H. Curtis both looked and acted the part of Lord Mount Severn excellently. Little Louise Allen repeated her pleasing and effective performance of Little Willie, and Harold Kennedy as Dick Hare and W. L. West as Mr. Dill did creditable work. Beta Villers, as usual, got all there is out of the role of Joyce, and Ben F. Wilson gave a commendably unconventional portrayal of the Officer. Frances Lloyd as Suzanne also deserves mention. Cecil Spooner, assisted by a grotesque and cute little pickaninny, contributed several well chosen dances in her customary matchless manner. Claude Thardo's songs continued popular. This week Too Much Johnson.

Corse Payton's Theatre company presented Rip Van Winkle last week to overflowing houses. It proved one of the most interesting productions that the company has made this season. Corse Payton pleased as Rip and others in the cast were: Charles Barringer, Barton Williams, W. A. Mortimer, Grace Fox, Sadie Radcliffe, Jennie Austin, George and Johnnie Hoey, Kirk Brown, Charles McCreery, Marguerite Fields, Marie Casmere, Arthur Wilmore and Harry Dobbin. This week East Lynne.

The Columbia Theatre Stock company's bill last week was Cumberland '61, that was given an elaborate mounting and drew satisfactory business. The cast included: Valerie Bergere, Emma Dunn, Richard Buhler, Gertrude Berkeley, Lillian Kemble, E. L. Snader, Arthur Berkeley, James A. Bliss, John Daly Murphy, Frank E. Camp, Avon Breyer, W. H. Cavanagh, and Fred Hawley. This week Cleopatra is being presented and is expected to prove one of the most successful offerings of the season.

Augustin Daly's melodrama, Under the Gaslight, was creditably presented by the Elite Stock company at the Gotham Theatre last week, to the usual large audiences. In the cast were: ...nel Fuller, Walter Chester, Edmund Day, George W. Marks, Fletcher Harvey, Joseph L. ...reacy, Harry Macdonald, Frank Armstrong, John Murphy, Albert Linde, George Clare, Alice Shepard Davenport, Rose Watson and Emma De Castro, making practically the full strength of the company. This week the first production on any stage of Langdon McCormack's new play, An Old Colony Girl, is the attraction.

The Novelty Theatre, Brooklyn, that will open as a stock house Christmas week, under the management of Charles E. Blaney, will hereafter be called Blaney's Theatre.

Helen Nixon, who had a long siege of typhoid fever last summer, is now entirely well and will rejoin the Spooner Stock company at the Park Theatre, Brooklyn, on Dec. 23.

Harry M. Hicks, having ended his special engagement with The Secret Enemy company, rejoins the Spooner Stock company, this week, in Too Much Johnson.

The Spooner Stock company, at the Park Theatre, has selected for its Christmas week attraction That Girl From Texas, the comedy written by Charles T. Dazey, the author of In Old Kentucky, for Cecil Spooner, in which she was unusually successful last season.

The two stock companies in New Orleans each presented Romeo and Juliet to crowded houses last week. At the Grand Opera House the Baldwin-Melville Stock company had Lotta Linthicum as Juliet and J. M. Sallaulfa as Romeo. The immortal tragedy was well acted, and the management deserves credit for its successful venture in the realm of Shakespeare. At the Audubon Theatre, where the Aubrey Stock company appears, Marriage [illegible] was satisfactorily played [illegible]

MR. WM. L. ROBERTS and MISS OLIVE MARTIN

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"AT VALLEY FORGE."

Mr. Roberts as Captain Wilfred Fairfax must be commended highly for his intelligent characterization.—Minneapolis JOURNAL.

Mr. Roberts, who is credited with the authorship of the play, essays the leading role, and in his hands Captain Fairfax is a man of strong physique, manly presence, who says what he wants in a way that is convincing. An actor of merit is this author-player.—Minneapolis TRIBUNE.

"At Valley Forge" is a most satisfying drama. The action is swift and spirited. It is a sterling good story of love and war that Mr. Roberts tells, says the Minneapolis TIMES.

Miss Martin as the colonial girl deserves unstinted praise for the cleverly artistic portrayal of a very trying part.—St. Paul PIONEER PRESS.

Miss Olive Martin's impersonation of Virginia Preston, the heroine, was delightfully spontaneous and convincing. Miss Martin is a handsome young woman of tall and commanding figure, and she looks every inch the patriotic daughter of Revolutionary times.—Minneapolis JOURNAL.

Miss Olive Martin is an actress of strong personality and her work is marked by all the attributes that stamps her an artist. In her hands, Virginia Preston is a colonial girl which wins favor.—Minneapolis TIMES.

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Well, Mr. Tambo, when?
When he makes a *bolt* for the door.
If Jo does not turn over a new *Paige* they will *Lock-Smith* up.

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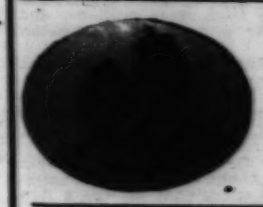

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MR. AND MRS. GENE HUGHES

The American Invasion, is it? Well, if it produces performers half so gifted, artistic, pleasant and clean as Mr. and Mrs. Gene Hughes, who are this week at the Empire Theatre, then all I can say is we can't have the Americanizing of the British Music Hall a moment too soon. This clever couple are a treat to witness; moreover, they can act, so that I am not far wrong in saying that no sketch more complete and enjoyable has been seen in Belfast.—*Northern Whig, Belfast, Nov. 9, 1901.*

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Proctor's 5th Avenue, New York, this week.

CLAUDE
The Side Wheeler.
THARDO

Eagle, Nov. 21.—Claude Thardo was also seen in his black face act and as he always has something new he remains a favorite.

Standard-Union, Nov. 21.—Miss Cecil Spencer, Mr. Kennedy, R. K. Spooner and Claude Thardo rendered some between-the-acts specialties which were so highly appreciated that the performers were called back again and again and applauded vociferously.

Citizen, Nov. 21.—Claude Thardo, the side-wheeler, also received many recalls and he was reluctantly let go.

224th Week as a Stock Singer. Park Theatre, Brooklyn N. Y.

JOSEPHINE GASSMAN

Josephine Gassman and her pickaninnies, Bill and Louie, created the greatest enthusiasm of the evening. The lady sang her opening song with much dramatic force and expression, and the second was a crooning negro ballad, premonitory of sending children to bed. In this the pickaninnies appeared, and when they toddled on in night attire the effect on the house was electrical. The boy carried a white chicken, and the antics of both were productive of much laughter. When the scene changed to the interior of a cottage, and the bed collapsed beneath the children, the fun was fast and furious. Another song in which the children assisted was equally mirth provoking, and the turn, which is one of the most novel, as well as the most artistic witnessed here, proved an immense success.—EVENING NEWS, Sydney, Australia, Aug. 12, 1901.

World's Entertainers Co., Palace Theatre, Sydney, N. S. W., Australia.

ED. GRAY

"MIMICAL COMEDIAN."

Which means a mimic and comedian. Somewhat different. The lady with the pug dog

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BERT HOWARD AND LEONA BLAND

A Feature with Lafayette Show.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's features Leotbart's elephants and the Jackson Family 16-21. Other acts are: Eli Lefel, Hussey and Wesley, Bell-Boy Trio, Al. Coleman, and the Bioscope.——At Music Hall Lena plays a return engagement 16-21, and Sidney and Mitchell will remain for the week. The others are Gus Williams, Professor Wormwood's monkeys and dogs, the Todd-Decker Family, Marie and Mary, the Knight Brothers, the Three Colettes, Fred S. Stoker, and Gordon Heath Eldrid.——The High Rollers are at the Palace 16-21, presenting burlesques and olio.——Irwin's Majestics, at the Howard Athenæum 16-21, include the Brantons, the Meeker-Baker Trio, Bennett and Revere, Grace La Rue, the Burke Brothers, and Gilbert Girard.——Miss New York, Jr., is at the Lyceum 16-21.——At Austin and Stone's 16-21 are the Wahlands, Rernda French, Connie Jackson, Booker, Wilkes and Booker, the Franks, Henry and Terry, Murphy and Nolan, German and West, the Sisters Holt, Jackson and Douglass, Arthur Birchman, Clarke and Temple, Dan Regan, the Oswald Troupe, Pattie Cogne, the Hand Brothers, and May Hamilton.——The farewell week of Fiddle-Dee-Dee at the Park is 16-21, after which the house will be devoted to vaudeville.
JAY BENTON.

PHILADELPHIA, PA.—Keith's Theatre, in spite of the many attractions in the shopping district, holds its usual large clientele. Bill 16-21: The Quilters Midgets, Lockhart's elephants, Scheran and Warren, Edwin Latell, the Bioscope, Monroe and Mack, Ada Arnoldson, Kadura's Japanese Troupe, Avery and Hart, Barr and Evans, the Ashleys, the Hawkins, and the biograph.——Hashim's Grand Opera House 16-21 presents the Banda Savoia for second and last week. New vaudeville features: Hilts Proctor Otis, Mr. and Mrs. Jimmie Barry, Grant and Grant, Morrissy and Cameron, Rice Brothers, Warren and Howard, and Bessie Phillips. Rice's Evangeline 23-28.——The Trocadero 16-21 will have Sam Devere's co., always a feature at this house. The Brigadiers 23-28.——At the Lyceum 16-21 the Trans-Atlantic Burlesquers.——The Bowery Burlesquers will be at the Kensington Theatre 16-21.
S. FENNEBERGER.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Paptista proved a big card as the feature 9-14. Her myriad dance is a creation of beauty and artistic effects. Thomas J. Ryan and Macy Richfield were soon in Mag Haggerty's Father, which recorded its usual triumph. It is bright and entertaining, and contains as much mirth as any sketch on the list. Ryan's impersonation of old Haggerty at a fashionable hotel kept the audience in roars of laughter. Charles Leonard Fletcher gave a very interesting monologue with impersonations. Mr. Fletcher is one of the most conscientious and intelligent entertainers on the vaudeville stage. Others were Burton and Brooks, the Kuming Trio, Burke, Moller and Teller, Mildred Gilmore, Wood and Ray, and the vitagraph. For 16-21: Mr. Poli will feature Will M. Cressy and Blanche Dayne in their new sketch, A Village Lawyer.——Items: Josie De Witt has been the guest of her sister, Mrs. Eugene McKenna (Viola De Witt).——Mr. Poli is entertaining his nephew, who is here from Paris for the Winter.——Mr. Docking, assistant manager at Poli's, is out again after a few days' illness.——Charles Leonard Fletcher was entertained in his many friends while here 9-14.
JANE MARLIN.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): For 9-14 the management put on a bill without any particular headliners, and it drew large houses. The feature was the little farce, Uncle Phineas, presented by Mr. and Mrs. Alfred Kelcy. It will go on record as one of the most amusing sketches seen here this season. Jessie Couthoui is a clever monologue, Joe Reichen and his two dogs, the Whitney Brothers in a good musical act, and O'Brien and Havel in acrobatic specialties were well received. Other notably good features were Kadura's Japs, Joseph Maxwell and co., Brannan and Martini, La Neva, Joe Bonnell, and the Ford Brothers. For 16-21: The Barrows-Lancaster co., Melville and Stetson, Faltz and Semon, Martinetti and Sutherland, the Jackson Family, Spencer Kelly, Dooley and Fowley, Weenona and Frank, May Evans, Arnim and Wagner, Al. Coleman, Kenyon, and the biograph.——Westminster (George H. Batcheller, manager): Miss New York, Jr., 9-14 to large houses. Allie Vivian, Mills and Brecher, Corbley and Burke, the Three Connolly Sisters, Lillian and Shorty, and Larry Crane contributed good specialties. The Innocent Maids 16-21.
HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Hurtig and Seamon's Bowery Burlesquers were at the Bon Ton 9-14 to excellent business, and the bill was one of the best seen here this season, with a straight olio, with a good finish. The Nacirema Twin Midgets opened the bill, followed by Nora Aymar and Ben Jansen, Gilbert and Goldie, the Taylor Trio (Frank Taylor, Ethel Cope, and Tom Carter), Vinie Henshaw, Georgie Francisis and co., and Frank Hayes and Anna Suits. Slumming, by Loney Haskell, is an excellent finish. Vinie Henshaw is a capital soubrette, and Georgie Francisis as the tough girl is clever. Tutahkme appeared in the afterpiece, and she has an excellent voice. The Brigadiers 16-21.——Items: Morris Kitchen, formerly treasurer of the Bon Ton, was to have gone to Troy as treasurer of the Folly Theatre, but his children had diphtheria, and when they recovered the position had been filled.——Vinie Henshaw is one of the leading lights of the Bowery Burlesquers.——Tutahkme is one of the features of the same co.
WALTER C. SMITH.

KANSAS CITY, MO.—One of the best bills of the year was seen at the Orpheum 9-14. Local interest centered in Cora Tracy, a young contralto, of this city, who made her professional debut. She showed decided talent, and her success seems assured. The Floreno Troupe of acrobats were the feature, and gave a wonderful exhibition. Cliff Dean and co. did fairly well in an uneven sketch, The Lion Tamer. Dunsmy and Allen danced well. Minnesetta Kohlg received the most applause for her decidedly clever dancing. Fred Hallen and Mattie Fuller appeared in the best sketch they have had for some time, The Stage Waiters. The Juggling Rosmers gave a beautiful exhibition with Indian clubs. The kinodrome was again on duty with some good pictures. For 16-21: Girard and Gardner, the Onalliew Trio, McFarland's dogs, the Lockies, Francis Le Page, Kharms and Cole, Amelia Pope Cain, and the kinodrome.
FRED CAMPBELL.

OMAHA, NEB.—An unusually good bill was offered at the Orpheum 9-14, consisting of Tom Nawn and co., Miyo San, Harris and Walters, Maud McIntyre, Frances La Pean, and Burton's dogs. Week of 16: The Floreno Troupe, Gardner and Maddigan, the Brooklyns, Juggling Rosmers, Cora Tracy, Morrissy and Rich.——At Miaco's Trocadero the Cherry Sisters packed the house the opening performance 9. With the assistance of a score of policemen they were able to go through the performance. One obstreperous individual was brought before the police judge for hitting one of the girls with a pulled up programme, but when the judge heard all the evidence he said he did not blame the culprit and dismissed the case. The olio is given by Massey and Anderson, Stuart and Williams, and Will H. McBride, Spellbaker's Majestics 16-21.
J. R. RINGWALTZ.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; Howard Graham, resident manager): The Russell Brothers in A Romance of New Jersey headed the bill 9-14. The announcement of their appearance filled the house. Francesca Redding had a funny sketch in Her Friend from Texas, and was aided by Frank Holland and Arthur Larkin. Others were Frederick V. Bowers, Charlie Case, Tenney and Whalen, Clemenco, Beck and Clemenco, Campbell and Phelps, and John and Lillian Hoover. Paul Cinquevalli 16-21.——Gaiety (Agnes Barry, manager): The European Sensation 9-11 gave a very ordinary bill. Manchester's Crackajacks 9-11 were up to expectations. Otto: Belle Hathaway, the Mayo Sisters, Prado and Forrest, Brown, Harrison and Brown, and Harvey Parker. The Rents-Santley co. 12-14.
CHARLES N. PHELPS.

ST. LOUIS, MO.—The Columbia's big business continues. For 9-15: Clayton White, Marie Stuart, and Harry Le Saltz presented a new specialties, Dickey which was a big hit. Harry Le Clair opened with his character impersonations. George Thatcher, the old minstrel favorite, was as entertaining as ever. Roberts, Hayes and Roberts had a rousing comedy sketch, The Infant. Adele Purvis Ouri did a pleasing turn. For 16-22: Beasy and Belles Ortetes, Smith, Doty and Co. Albert Guille, Adelina Rasttipa, Clifford and Dixon, Forbes and Quinn, Three Marvelous Merrills, Werner and Blanchard, Albertus-Tomaio Trio, Jessie Miller, Tom Browne, and the agreeable ——Harry Williams' Burlesquers gave a good bill to big houses at the Standard 9-14. Victoria Burlesquers 16-21.
J. A. NORTON.

MONTREAL, CAN.—Proctor's (Maurice B. McLoughlin, local manager): For 9-14 an excellent vaudeville bill was presented. The Five Nosses, Grapewin and Chance in The Awakening of Pipp, Stanton and Modena in For Reform, were the headliners. There were also Haines and Vidocq with some really funny patter, Whistling Tom Brown, of A Trip to Chinatown fame, Collins and Hardt, George W. Day, Brunnell and Kimberly, and the kinetoscope.——Theatre Royal (J. R. Sparrow, manager): For 9-14: The High Rollers were the attraction. The Vardie Sisters, Dot Davenport, and the living pictures are the chief features. The Oriental Burlesquers 16-21.
W. A. TREMAYNE.

CINCINNATI, O.—The Empire Show, which opened at the Columbia 3, featured James J. Corbett as a monologist and he made a hit at every performance. The bill included James F. Kelley and Dorothy Kent, Hill and Silvaney, the Four Otts, the Juggling Normans, the Brothers Glose, Little Elsie Janis, in imitations, Duke and Harris, character vocalists, and Hickey and Nelson. The Victoria Burlesquers were at the People's 8-14. Their burletta, The Gay Deceivers, was to the liking of the audiences. In the olio were Jocison and Moore, Aggie Behler, Le Roy and Lavinion, Markey and Stuart, the Harpers, and Ried and Gilbert in their sketch called The Maid and the Mick.
H. A. SUTTON.

TORONTO, CAN.—Shea's Theatre (M. Shea, manager): Mrs. Katherine Bloodgood, contralto, was the headliner 9 and sang excellently, though her songs are not the sort that appeals to the ordinary audience. Mlle. Chester's clever dog was a good feature. Others were Rice and Warren, Leech and the Rossinis, Davis and Harrington, Rita Marie, Sydney Grant, the Fantzer Trio, and Bioscope.——Star Theatre (F. W. Stair, manager): The Thoroughbreds drew well 9 and gave a far better performance than their name pattern would lead one to expect. The burlesque element in the co. is unusually clever and the olio amusing.
J. V. McARER.

WASHINGTON, D. C.—At Kernan's Lyceum Theatre the Big Sensation co. is the attraction 16-21. In the co. are Collins and Collins, Conroy and Keeler, Batchelor Sisters, the Seymos, Farnum and Nelson, the Newell Sisters, Jossy McCoy, and the Grundy Trio.——At the Bijou, in conjunction with the stock Burlesque co., is a burlesque on the new play, Du Barry, in which Bert Leslie will impersonate Jeanette Vaubernier, and Dave Lewis King Louis XV. The headliners comprise Powell, the magician, Elsie Burnard, and the Garemetti Family of acrobats.
JOHN T. WARDE.

CLEVELAND, O.—Weber's Parisian Widows did a flourishing business at the Star Theatre 9-14 and were followed by The Ramblers 16-21. Gay Morning Glories 23-28.——The Great Lafayette co. comes to the Empire Theatre 16-21.——Item: George Raymond, business-manager of the Empire Theatre, has been on the road looking after the interests of the Empire Vaudevillians.——Manager Frank Drew, of the Star, has just built a handsome country home at Girard, Pa.
WILLIAM CRASTON.

MILWAUKEE, WIS.—Star (F. B. Trottman, manager): At this popular house a big audience assembled 9 to witness the opening performance of the New York Stars, who gave a satisfying entertainment, and received lots of applause. The list included Georgie Cunningham, the Glockers, Carlin and Brown, Burke and McEvoy, McIntyre and Rice, and Ada Brown. The Bohemian Burlesquers 15-21.
CLAUDE L. N. NORRIS.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees: M. H. Singer, manager): Phil Sheridan's City Sports held the stage 9-14, drawing packed houses. The olio comprised the Speck Brothers, Phil Sheridan, and James P. Lee, Emile M. Fulton, and John B. Leonard, Jennie Grovini, and Edith Murray, Richy Craig, and Walter Ardell and F. J. Carroll. The Utopians 15-21.
GEORGE H. COLGRAVE.

DETROIT, MICH.—Avenue: Bill 9-14: Peter F. Dailey and co., Lew Bloom, the Parros Brothers, Bessie Gilbert, the Lefebre Saxophone Quartette, the Choir Celestial with Gertrude Haynes, Lizzie Evans and Harry Mills, Eugene Cowles, Arthur Buckner, Lillie Western, and the Three Howard Sisters 16-21.——Item: Manager Moore expects to open his new Wonderland Theatre 23.
A. FRANCIS.

BALTIMORE, MD.—The White Rats Vaudeville co. will present a strong vaudeville bill at the Auditorium Music Hall 16-21.——Fred Irwin's co. will hold the stage of Kernan's Monumental Theatre 16-21. The Big Sensation co. 9-14 has presented a successful bill.
HAROLD RUTLEDGE.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): The Cotton Spinner was presented by the stock co. 9-11 and Lost in London 12-14. The vaudeville novelty was Armstrong Brothers and Baker in a "New Era Bicycle Sensation," in which they ride inside a nearly vertical track of slats at a pace that keeps the spectators paralyzed. Mascani Brothers and Lamar and Gabriel were other features. Two new members have been added to the stock co., Charles Harris and Dyke Brooks. Grace Huntington has left the co.——Auditorium (R. E. Keller, manager: A. L. Potter, business-manager): The French Maids 5-7 were not treated like ladies by the audience; co. not up to Auditorium standard. Fads and Follies co. 9-11 gave excellent performances. The bicycle riding of Mosher, Houghton and Mosher took the spectators off their feet. Gertie De Milt, Clifford and Hall, and the Musical Bells were other popular features. Wine, Woman and Song 12-14. Knickerbockers 16-18.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, manager; W. E. McCallum, resident manager): Business capacity 9-14. Marshall P. Wilder headed the bill, and his legion of friends gave him a hearty reception. Others were Will Cressy and Blanche Dayne in A Village Lawyer, Hall and Staley, the Quaker City Quartette, Torcat, Gertie Holt, Carleton and Terre, Newell, Chinquilla and Dunifrio, and Cole and Dubosse. Paptista 16-21.——Empire (Harry C. Jacobs, manager): Rice and Barton's Rose Hill English Folly co. attracted big houses 9-11. The olio included Kathryn Rowe Palmer, Cora White, Carrie Weber, Pauline Berry, May Shirk, Phil McFarland, Harry Earl, Tom Nolan, Frank Berry, Jack Hughes, Robert Garnella, and Joe J. Sullivan. For 12-14, Bob Manchester's Cracker Jacks, with Harvey Parker as chief attraction, to heavy business. Others were Belle Hathaway, Brown, Harrison and Brown, the Mayo Sisters, Esmeralda, and Bob Van Osten. The Thoroughbreds 16-21.

BUFFALO, N. Y.—Shea's Garden (M. Shea, manager): The bill 9-14 drew good houses. Elizabeth Murray entertained with her good songs and clever stories. McIntyre and Heath in The Georgia Minstrels pleased as usual. W. C. Fields, the Agino Trio, Mlle. Lotty, Thorne and Carlton, and other acts made up an interesting bill. The Renzaglis 16-21.——Court Street (J. W. Mayer, manager): Sam T. Jack's co. 9-14 presented a good bill, and attracted large audiences. The French Maids 16-21.——Lafayette: For 9-14 Harry Morris' Twentieth Century Maids drew large houses. May Howard's co. 16-21.——The Lafayette Show at the Academy 9-14 drew packed houses. Lafayette has several new illusions, his best being The Lion's Bride, which is original and startling. Sharp and Flatt pleased in a musical sketch, and Herbert's dogs performed their tricks with remarkable cleverness. Mlle. Hawkins 16-21.

FALL RIVER, MASS.—Rich's (Calder and Rhodes, managers): Wine, Woman and Song played to average business 9-7 with this array of talent: Ben Riggs, Kline and Gotthold, the Foote Rice Brothers, Harry and Sadie Fields, Gallagher and Barrett, Bolata and Bush, and Devere. The French Beauties 9-11. Small house. The olio, which was not strong, had these people: Adelaide Kirk, the Malveys, Rochfort and May, Mlle. Carrie, Nichols and Croix, and La Serida. The New York Star Specialty co. 12-14. The French Maids 16-18.——Casto (Al. Haynes, manager): Raymon Moore was the bright light of week ending 14. For 16-21: Pierce and Egbert, Wain and Ardelle, Henderson and Ross, Youngs and Brooks, Fox and Ward, and Strong and Lee, also the Casto Comedy co., with Mr. Haynes and Miss Redmond.

PORTLAND, ME.—Family Theatre (James E. Moore, manager): For 9-14: Mr. and Mrs. Jimmie Barry, Dan and Dolly Mann, John Healy, Hyde and Morton, the Mathieus, Jack Dempsey, and Frances Woodworth.——Items: Among the specialties appearing with Alma Chester at the Folleyon 9-12 were the De Hasor Trio, Will J. Kennedy, Charles Mack, Dolly Armour, and Fred Woodbury.——Thomas Hoy, of the De Hasor Trio, was presented with a gold watch at the Folleyon 9 by some of his Portland friends. Mr. Hoy is a native of Portland.

SCRANTON, PA.—Star (Alf. G. Herrington, lessee and manager): The Bowery Burlesquers did splendid house. Good performances. The Princess Tutahkmse was the hit. Others were Nova Aygnar, Ben Jossey, Gilbert and Goldie, the Taylor Trio, Hayes and Suits, and the Nacirema Twins. The Brigadiers 9-11. Good business. Performances satisfactory. In the olio were the McDonald Brothers, Lida Dexter, Edwina Mercer, Kelly and Rose, and Percy Walling. Al. Reeves' co. 12-14. The American Burlesquers 16-21. Wine, Woman and Song 23-28.

SYRACUSE, N. Y.—Bastable (M. S. Robinson, manager; George A. Rhea, acting manager): Josephine Sabel and the Bowery Sketch Club were the features 9-14. The Howard Brothers, and Murphy and Willard were also noteworthy. Others appearing were Lizzie M. Wilson, the Howard Sisters, the Rice Brothers, and Redford and Winchester. Business good. For 16-21: Jane Courthope and co., Louise Dresser, Sloan and Wallace, Jack Kennedy's, Jordan and Crouch, Al. Hoover, Silvers and Emerie, and John Walsh.

LOWELL, MASS.—Savoy Theatre (J. G. Hubbard, proprietor; Frank G. Mack, manager): 9-11: Harry and Eloise Bowers, Lottie West Symonds, Malloy Brothers and Mack, Bessie Reed, Rae and Rooke, Pierce and Egbert, Devine and Dale. Good bill. Large houses. 12-21: Flake and McDonough, Onay and Delano, Gerard Leon, Burton and Brooks, Meloni Brothers, Willie Clarke, and Winnifred Stewart.

PATERSON, N. J.—Garden (P. F. Shea and Co., managers): Elkins and Lorine Spaulding, Baby Marjorie, Grant and Ray, Sloan and Stewart, Musical Tiger, Hedrick and Prospect, and Ramsetta and Beloir 9-14 to good business.——Bijou (Mrs. Ben Leavitt, manager): The City Club Burlesque co. 9-14 pleased good audiences. The Lane Sisters and the Golden Gate Quartette scored. Jolly Grass Widows 16-21.

NEWARK, N. J.—Waldmann's Opera House did a land office business 16-21 with the Peek Tayt Burlesquers; performance excellent. Burt Fuller scored in burnt cork. The Bessons and Ferguson were funny, Jeanette and Shaw won applause in singing and dancing. Fanny Lewis in illustrated songs, and Levine and Alma, acrobats, became favorites. Harr Hagbard was more than clever. Broadway Burlesquers 16-21.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): The Bachelor and the Belles headed a good bill to big business 9-14. Others were Charles Kenna, Nellie Waters, Wain and Ardelle, Collins and Madell, Fox and Ward, Eddie Giguiere, and the Magnileys. For 16-21: Hawley and Leslie, J. W. Harrington, the Ramsay Sisters, Carroll and Larkin, Raymond, Cirolius and St. Alva, and the Two Schrodes.

MILFORD, MASS.—Palace (W. F. Clancy, manager): Mill 9-14: The Seymore Sisters, John W. Keane, and Phillips and Parker.——Item: L. E. Barker has been granted a license to hold entertainments in Lyceum Hall. The poultry club are now giving entertainments in the house.

YOUNGSTOWN, O.—Park (John P. Hill, manager): Week 9-14: Leroy and Clayton in Hogan of the Hansom, Macomber and Engleton, Hines and Remington, Leah Russell, John D. Gilbert, John and Louisa Teil, with Marionettes, and the Union Gatling Guards. James J. Corbett and the Empire Vaudevillians 16-21.

FITCHBURG, MASS.—Whitney (George F. Hill, manager): Fair business 2-7. The New York Specialty co. 9-11, including the Aherns, Nat. S. Jerome, Pauline De Vere, La Petite Dorothy, Morris and Daly, Signor Guilmette, Strouse and Smith, Mlle. Hazel, and Eldridge, Dudley and Ormes 16-21.

RICHMOND, VA.—Bijou (Jake Wells, manager): Week 9-14: The Seven Grunatho Sisters, Crawford and Stanley, Louis A. Simon, Grace Gardner and co., John and Bertha Gleason, Ada Arnoldson, the Four Evelyn Sisters, and Henderson and Ross. For 16-21: A Contented Woman given by the Bijou Musical Comedy co.

WEBSTER, MASS.—Music Hall (A. G. Pattison, manager): Wilton's Vaudeville Stars 9. The bill proved to be the best yet offered and did satisfactory business. The olio: The Three Leliiotts, James A. Dunn, May Walsh, Zimmer, Dudley and Ormes, Magee and Crimmins, and Julian Rose. The same co. 16.

WATERBURY, CONN.—The Jacques (Jean Jacques, manager): For 9-14: Professor V. P. Wormwood's dog and monkey circus, the World's Trio, Al. and Mamie Anderson, Reed and Shaw, Edward Gray, Hal Merritt, and Stine and Evans; house crowded at each performance.

UTICA, N. Y.—Orpheum Theatre (Wilmer and Vincent, lessees): Excellent bill presented week 9-14. Those who appeared were Harry Furst, Barton and Mack, Armour and Bagnley, the Gainsborough Octette, Louise Dresser, Mr. and Mrs. Arthur Young, and the Donovans. Business big.

NEW BEDFORD, MASS.—Sheedy's (Theodore Bayliss, resident manager): Week 9-14: Mr. and Mrs. Neuville, Casey and Le Clair, Carr and Jordan, Cooper and Bailey, Frank Whitman, Cross and Holden, Wallie Clark, and Kennody and James. Capacity business.

NORFOLK, VA.—The Granby (Jake Wells, proprietor; Otto Wells, manager): The Bijou Musical co. 9-14 in A Contented Woman; excellent performances to S. R. O. 16-21, Weber and Field's Traveling co. in Fiddle De Dee.

TROY, N. Y.—The Folly (William H. Isham, manager): Rentz-Santley co. 9-11. Daisy Dumont, Gruet and Gruet, Charles Robinson, Willard and Wheeler, the Leonards, and Lyons pleased big houses. French Beauties 12-14. Trocadero Burlesque co. 16-21.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor and manager): Week 9-14: Prior and Albright, Adrian, A. J. Wayne, Irving, the Two Harts, Mamie Castle, May Brantford, Tommy White, and stock.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): Hilda Thomas and Lou Hall, Libbey and Trayer, Nellie McGuire, the Lucelles, Albini, May Hoey, Clark and Gandy, and Meakin and Raplor 9-14: good audiences.

ATLANTA, GA.—New Star: This house, after being closed for a while, reopened week of 9-14 to good business, and the bill seemed to please. Several clever vaudeville acts were introduced.

MINNEAPOLIS, MINN.—At the Dewey Theatre the Utopian Burlesque co. presented a good bill week of 9 to excellent business. New York Stars Extravaganza on week of 15.

GLOUCESTER, MASS.—Gem Music Hall (S. J. Billingham, manager): Billy Burke, the May Sisters, Billy Hines, Bowers and Curtis, and Mlle. Beth.

READING, PA.—Bijou (Updegraff and Brownell, managers): Al. Reeves Big Burlesquers co.; good performance to large houses 9-11.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Armstrong, Baker and Armstrong—H. and B., Brooklyn, 16-21, Keith's, N. Y., 23-28.
Arnim and Wagner—Keith's, Providence, 16-21.
Ascott and Eddie—Pastor's, N. Y., 16-21.
Austins, Tossing—G. O. H., Indianapolis, 16-21, Woodward, Detroit, 23-28.
Barrington, Chas. W.—Fischer's, San Francisco, 9-22.
Barrows and Lancaster—Keith's, Providence, 16-21.
Beanz and Bellos—Columbia, Cincinnati, 23-28.
BROWNE, TOM, WHISTLING—Proctor's 5th Ave., N. Y., 16-21, Proctor's 58th St., 23-28.
Buckner, Arthur—Avenue, Detroit, 16-21, G. O. H., Indianapolis, 23-Jan. 4.
Burden and Ruban—Pastor's, N. Y., 16-21.
Burkhart, Lillian—Empire, Cleveland, 23-28, H. and S., N. Y., 30-Jan. 4.
Cain, Amelia Pope—Orpheum, Kansas City, 16-21.
Carney and Baker—Pastor's, N. Y., 16-21.
Carroll and Larkin—Casto, Lawrence, 16-21.
Cinquevalli, Paul—Proctor's, Albany, 16-21.
Clarke, Wilfred—Avenue, Detroit, 16-21, Cook's, Rochester, 23-28.
CLIFFORD, BILLY SINGLE—Proctor's, Newark, 16-21, Miner's, Detroit, 23-28.
Coleman, Al.—Keith's, Providence, 16-21, Keith's, Boston, 23-28.
Conlin and Madell—Pastor's, N. Y., 16-21.
Casto, Bert—H. and B., Brooklyn, 9-21, Proctor's 58th St., N. Y., 23-28.
Corbett, J. J.—Park, Youngstown, 16-21.
Courthope, Jane and Co.—Bastable, Syracuse, 16-21.
Crane, Mr. and Mrs Gardner—Orpheum, San Francisco, 16-28.
Cressy and Dayne—Poli's, New Haven, 16-21, Orpheum, Kansas City, 30-Jan. 4.
Cirolius and St. Alva—Casto, Lawrence, 16-21.
Daly, Violet—Royal, Edinburgh, Scotland, Dec. 1—Indefinite.
Dandy, Jose—Avenue, Detroit, 16-21.
Deaves' Marionettes—Pastor's, N. Y., 16-21.
Dempsey and Mack—Haymarket, Chicago, 16-21, Columbia, Chicago, 23-28.
De Mar, Louise—Bastable, Syracuse, 16-21.
De Mutha, The—Columbia, Cincinnati, 16-21, Empire, Cleveland, 23-28.
Diana—Des Fovarosi Orfeum, Budapest, Hungary, 1-31.
Donovans, The—Keith's, N. Y., 16-21.
Dooley and Fowler—Keith's, Providence, 16-21.
Downs, T. Nelson—Empire, Liverpool, 9-21, Birmingham, 23-Jan. 4.
Dresser, Louise—Bastable, Syracuse, 16-21.
Dyllyn, J. R.—Folly, Brooklyn, 16-21, Duquesne, Pittsburg, 23-Jan. 4.
Eldridge, Frank—H. and S., N. Y., 16-21, Orpheum, Brooklyn, 23-Jan. 4.
Elkardo, Naomi—Keith's, N. Y., 16-21.
Evans, May—Keith's, Providence, 16-21.
Falk, Eleanor—H. and S., N. Y., 16-21.
Falke and Semon—Keith's, Providence, 16-21.
FISHER, MR. AND MRS. PERKINS—Proctor's, Albany, 16-21, Proctor's 23d St., N. Y., 23-28.
Fletcher, Charles Leonard—Poli's, Waterbury, 16-21.
Fox and Ward—Casto, Fall River, 16-21.
Garcinetti Family—Bijou, Washn., 16-21.
Gardiner and Vincent—Haymarket, Chicago, 16-21, Columbia, St. Louis, 23-28.
Gardner and Maddern—Orpheum, Omaha, 16-21.
Girard and Gardner—Orpheum, Kan. City, 16-21, Orpheum, Omaha, 23-28.
Glenroy, Jas. Richmond—Pastor's, N. Y., 16-21.
Gregoria, The—Keith's, N. Y., 16-21.
Hall, Leo—Gayety, Brooklyn, 16-21, H. and B., Brooklyn, 23-28.
Hall and Staley—Pastor's, N. Y., 16-21.
Harrington, J. W.—Casto, Lawrence, 16-21.
Haynes, Gertrude—Columbia, Cincinnati, 16-21.
Hazelton, The—Pastor's, N. Y., 16-21.
Heilman—Duquesne, Pittsburg, 16-21, Avenue, Detroit, 23-28.
Henderson and Ross—Casto, Fall River, 16-21, Casto, Lawrence, 23-28.
Hewitts, Two—Keith's, Phila., 16-21, Keith's, Providence, 23-28.
Hines and Remington—Avenue, Detroit, 16-21.
Hoevet, Al.—Bastable, Syracuse, 16-21.
Hoover, John and Lillian—H. and S., N. Y., 16-21.
HOUDINI, HARRY—Folies Bergere, Paris, 1—Indefinite.
Howard and Bland—Orpheum, Utica, 16-21.
Howard's Poodles—Keith's, N. Y., 16-21.
Howley and Leslie—Casto, Lawrence, 16-21.
Inaudi—Keith's, N. Y., 16-21.
Jackson Family—Keith's, Providence, 16-21.
Jones, Ada—Young's Pier, Atlantic City, 16-21.
Jordan and Crouch—Bastable, Syracuse, 16-21.
Keatons, The—Hopkins, Chicago, 23-28.
Keicy, Mr. and Mrs. Alfred—Keith's, Boston, 16-21.
Keith's, N. Y., 23-28.
Kelly, Spencer—Keith's, Providence, 16-21.
Kenyon—Keith's, Providence, 16-21.
Kharms and Cole—Orpheum, Kan. City, 16-21.
Kingsley and Lewis—H. and S., N. Y., 16-21.
La Tour, Irene—Orpheum, Frankfort-on-the-Main, Germany, 1-31, Somossy-Mulato, Buda Pest, Austria, Jan. 1-31.
Le Page, Francis—Orpheum, Kansas City, 16-21.
Leslies, The—Orpheum, Kansas City, 16-21.
Lukens Bros., Four—H. and S., N. Y., 16-21.
Lytton, Emily—Orpheum, San Francisco, 16-Jan. 4, Orpheum, Los Angeles, 6-11.
McAvoys, The—Pastor's, N. Y., 16-21.
McFarland's Dogs—Orpheum, Kansas City, 16-21.
Mallory Brothers and Brooks—Bastable, Syracuse, 16-21, G. O. H., Phila., 23-28.
Marsh and Sartella—Park, Youngstown, Jan. 6-11.
Martellos, The—Pastor's, N. Y., 16-21.
Martinetti and Sutherland—Keith's, Providence, 16-21.
Maxwell, Jos., and Co.—H. and S., N. Y., 16-21.
Meers and Omo—Keith's, N. Y., 16-21.
Melville and Stetson—Keith's, Providence, 16-21.
Mitchell, Kitty—H. and S., N. Y., 16-21.
Miyo San—Denver, 16-21, Avenue, Detroit, 30-Jan. 4.
Monroe and Sinclair—Dockstader's, Wilmington, 16-21.
Monroe, Mack and Lawrence—Gayety, Brooklyn, 16-21.
Moore, Raymond—Casto, Lawrence, 16-21.
Moran, Pauline—Circus Corrie, Amsterdam, 1-31.
Mortimer and Darrell—Sheedy's, New Bedford, 16-21.
Family, Portland, 23-28.
Murphy and Mack—Australia, Nov. 18—Indefinite.
NIBLO, FRED—Granby, Norfolk, 30-Jan. 4.
NORTON, MISS—Orpheum, New Orleans, 23-28.
Norworth, Jack—Bastable, Syracuse, 16-21.
NORRIS, FIVE—Shea's, Buffalo, 16-21, Shea's, Toronto, 23-28.
Onlay Trio—Orpheum, Kansas City, 16-21.
O'NEIL, ADELE PURVIS—Chicago O. H., 16-21.
Paptista—Cook's, Rochester, 16-21.
Parker's Dogs—H. and S., N. Y., 16-21.
Partellos, The—Salem, 16-21, Sheedy's, New Bedford, 23-28.
Pierce and Egbert—Casto, Fall River, 16-21.
Polk and Kollins—Hansa, Hamburg, 1-31, Winter Garden, Berlin, Feb. 1-28.
Quaker City Quartette—Shea's, Buffalo, 16-21.
Ramsey Sisters—Casto, Lawrence, 16-21.
Raymond—Casto, Lawrence, 16-21.
Razarffa, The—Pastor's, N. Y., 16-21.
REDDING, FRANCESCA—Proctor's 23d St., N. Y., 16-21.
Reynard, Ed F.—Casto, Fall River, 16-21.
Rice and Raymond—St. Thomas, Can., 16-21.
Robyns, Mr. and Mrs.—Young's Pier, Atlantic City, 23-28.
Rome and Ferguson—Orpheum, Kansas City, 16-21.
Ryan and Richfield—Jacques, Waterbury, 16-21.
Schrodes, Two—Casto, Lawrence, 16-21.
Silvers and Emerie—Bastable, Syracuse, 16-21.
Simon and Wallace—Bastable, Syracuse, 16-21.
Stanley and Wilson—Empire, Stratford, 16-21, Empire, Holloway, 23-28, Palace, Leicester, 30-Jan. 4.
Stephens, Hal—Keith's, N. Y., 23-28, Keith's, Phila., 30-Jan. 4.
Strong and Lee—Casto, Fall River, 16-21.
Subers, Emile F.—Casto, Lawrence, 16-21.
Svengalis, The—Shea's, Buffalo, 16-21.
Swickard, Mr. and Mrs.—Keith's, N. Y., 16-21.
Terry and Lambert—Empire, Liverpool, Eng., 16-28, Argyle, Birkenhead, 30-Jan. 4.
Thomas, Hilda—Gayety, Brooklyn, 16-21, H. and B., Brooklyn, 23-28.
Thomson, Harry—Pastor's, N. Y., 16-21.
Thorne, Mr. and Mrs. Harry—Olympic, Chicago, 16-21, G. O. H., Chicago, 23-28.
Turner's Pickaninnies—Hamburg, Germ., 9-Jan. 12.
Vance, Clarice—Keith's, N. Y., 16-21.
Vernon—Keith's, Phila., 9-21.
Walsh, John—Bastable, Syracuse, 16-21.
Wain and Ardelle—Casto, Fall River, 16-21.
Waterbury Bros. and Tenny—Keith's, N. Y., 16-21.
Weenona and Frank—Keith's, Providence, 16-21.
Whitman, Frank—Poli's, New Haven, 16-21.
WILDER, MARSHALL P.—Wonderland, Detroit, 16-21.
Williams and Tucker—Orpheum, Brooklyn, 16-21.
Williams and Williams—Pastor's, N. Y., 16-21.
Woodward's Seals—Keith's, N. Y., 16-21.
Youngs and Brooks—Casto, Fall River, 16-21.

GERTRUDE HAYNES.

A MIRROR man dropped in on Gertrude Haynes recently, to ask questions. Miss Haynes was in the act of rehearsing her company of acolytes, and an interesting and novel affair it was. The cassocked and cotta-ed boys were singing as they filed by Miss Haynes, who was seated at the organ, accompanying them. The impressive, reverent aspect from the front was perfect. Miss Haynes works hard, if she rehearses much, and she says she does. Interpolations occur while sacred melodies are being rehearsed. "O'Hoolihan, stop stepping on the boy in front of you. Jobst, I'm going to tell your mother of your apparent indisposition. Sing, sing out!" Miss Haynes tells of the boy who swore like a pirate, but in dulcet tones. She made him proud of his high notes and he forgot to swear. Walter Robinson and James Byrnes are stand-bys who help Miss Haynes retain her mental and physical equilibrium. Robinson is a tiny chap who leads the procession, and young Byrnes is the star soloist of the company. Miss Haynes has one professional nightmare. It is the procuring of new music. Little Miss Haynes, for she is little, has had struggles, but she has achieved success and intends to keep right on doing so.

JOSEPH HART.

Joseph Hart, a portrait of whom appears in this issue, has earned an unusual reputation as actor as well as writer,

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Woodward's Famous Trained Seals head the bill. Jacques Inzadi, the mental marvel, is retained for another week. The other attractions are the Pageant of Nations, Waterbury Brothers and Tenny, Clarice Vance, Howard's ponies, Naomi Ethardo, the Donovans, Meers and Omo, Mr. and Mrs. Swickard, the Gregsons, Biograph and stereopticon.

Tony Pastor's.

The entertainers are Hall and Staley, Dick and Alice McAvoy, James Richmond Glenroy, Ascott and Eddy, Harry Thomson, Collins and Madell, the Martelles, Williams and Williams, Burdon and Eshan, Deaves' marionettes, the Hocklows, Carney and Baker, and the vitagraph.

Proctor's Fifty-eighth Street.

The Still Alarm is revived by the Proctor Stock company with the original scenery and effects. In vaudeville are Montrell, Simmonds, Emerson and Emmonds, the Six Blackbirds, Ostrado, and Josephine Almino.

Proctor's 125th Street.

Up in Harlem 7-20-8 is revived by the Proctor Stock company, with A Mixed Pourson as the curtain-raiser. In variety are Sheehan and Kennedy, the Kingsley Sisters, the Glenroy Brothers, Delphino, and Charles B. Ward.

Proctor's Twenty-third Street.

A straight vaudeville bill is headed by Francesca Redding and company. Others are Bettina Girard, Frederick V. Bowers, Collins and Hardt, J. L. Mealey, Al. Leech and the Three Rosebuds, O'Brien and Havel, Genaro and Bailey, Harrigan, Bernard A. Williams, and Professor Webb's seals.

Proctor's Fifth Avenue.

Frederic Bond remains for a second week, appearing in The Private Secretary, and members of the stock company play The Fairweather Estate. The vaudeville turns include Charley Case, Billy B. Clifford, Clotilde Antonio, Mason and Francis, Whistling Tom Brown, and the Madcap Trio.

Hurtig and Seamon's.

Joseph Hatwell and his quartette top the ticket in The Fire Chief. The other members are the Lahoma Brothers, Eleanor Falk in The Sunny South, Frank Hilridge, Julia Kingsley and company, Kitty Mitchell, the Hoovers, and Parker's dogs.

Weber and Fields'.

The Joyous stock company, headed by the irrepressible comedian-managers, continues to present Hoity Toity and the travesty on A Message from Mars. The advance sale, as usual, bids fair to tying and beating all established records with no sign of diminution.

THE BURLESQUE HOUSES.

Dewey.—Wine, Woman and Song is the week's attraction.

Miner's Bowery.—The Devil's Daughter plays a return engagement this week.

London.—The Bon Ton Burlesquers are the week's card.

Miner's Eighth Avenue.—Harry Bryant's Burlesquers have moved up from the Bowery for the week.

Olympic.—The Rentz-Santley company are entertaining in Harlem.

LAST WEEK'S BILLS.

Keith's Union Square.—Interest centred in the extraordinary exhibitions of mental arithmetic and of memory by Jacques Inzadi, whose work was followed with the closest attention. That the brain could of itself accomplish, without visual aid, the immediate memorizing of so many figures and the computing of so many problems seems incredible. A reasonable explanation of M. Inzadi's feats would seem to be that the figures, arithmetical processes and results are conveyed to him telepathically by his assistant, and indeed by the entire audience, since all save Inzadi see the figures and might, even unconsciously, communicate them to him. The exhibition is certainly a deeply interesting one, and the audience appreciated it. The Colibria Midgets, imported from Hungary, made their initial appearance here. There are five of these mites, and they do a varied act that includes a military drill, wire walking, singing and dancing, and acrobatics. What they do is well done, and the midgets are odd freaks, but in a way pathetic, with their old faces and doll bodies. Ed Latell, who constantly brightens his familiar musical act with new material, won many laughs, with burlesque imitations of Ching Ling Foo and others. Three of the four Lahoma Brothers went through their hair-raising feats on the horizontal bars. Eleanor Page Spencer, a child pianist, played several difficult selections and showed surprising skill. Monroe and Wesley did their funny Irish act, that scored as usual. Daly and Devere in The Janitress registered a hit, and George Graham, the Hewitts, Axtell and Axtell, the Two Andalusians, and the Ashoys offered acts that pleased. The biograph had new pictures and the art studies, with some changes, also continued.

Tony Pastor's.—Harry Elkes and Tom Butler, cycle racers, gave interesting speed trials on ingenious "home trainers," and entertained the overflow from the big six-day race at Madison Square Garden. Honors were pretty easy. Joe Flynn chatted cheerily and parodied pungently. The Seven Reed Birds returned in their newest success, Look Out for Johnson. Berol and Reed scored well in their original clever rag pictures. The others were the Three Juggling Mardells, Lawrence and Harrington, Louie Dacre, Bodner, Wilton and Bodner, Stewart and Gillen, Reed and Lonelle, Carson and Willard, Lou Wells, Ed. Foster, the Conroys, and the vitagraph. Capacity business.

Proctor's Twenty-third Street.—"The Cycle Whirl," brought from abroad by Billy Link, was put on last Thursday and went fairly well. A "tea-cup" slat track was erected on the stage, and there was speed riding by "Dare-devil" Schrier, Henry Woodruff (not the actor of that name), Billy Piers, Ernest Townsend, and Cliff Warner, besides some fast work on a "home-trainer" above the course. The men worked two at a time on the tiny track and hit a very good pace, but while the mere speed was thrilling enough, involving much of danger and daring, the exciting element of competition was diminished by the fact that one could hardly ever tell who was ahead and no one ever knew who won. Billy Link's singularly unhappy announcements were another drawback, but the whole business might be pulled into good shape. Eva Williams and Jac Tucker scored their usual prodigious hit in the "slang classic," Skinny's Finish. Others were Foy and Clark, A. O. Duncan, James Richmond Glenroy, the Kanazas, Lavender and Tousson, Maud Beall Price, Sheahan and Kennedy, Emmonds, Emerson and Emmonds, Delphino, Charles B. Ward, Gilson and Perry, and the kalatechnoscope. Big business.

Proctor's Fifth Avenue.—7-20-8 was revived successfully by the stock company, with Frederic Bond as Launcelot Bargiss. Others in the capital cast were Walter R. Seymour, Ralph Dean, Charles M. Seay, George Friend, Duncan Harris, C. Wray Wallace, Julian Reed, Adelaide Keim, Ada Lovick, Suzette Jackson, and Bessie Barriscale. A neat little curtain-raiser, A Mixed Foursome, by William C. De Mille, was well played by Richard Vivian, Verne C. Armstrong, Bessie Barriscale, and Alice Forrest. In the vaudeville department appeared Jules and Ella Garrison, the Bachelor Club, Al. Hoovet, Harrigan, Josephine Almino, the Kingsley Sisters, Bernard A. Williams, the Glenroy Brothers, Miles and Nitram, and the kalatechnoscope. Big business.

Proctor's 125th Street.—Why Smith Left Home was the stock company's reason for appearance. Mabel Montgomery scored in the leading female role. The Fairweather Claim was a curtain-raiser that members of the stock company played creditably. Billy B. Clifford, in his monologue, Montrell, the Brothers Dunn, Conway and Held, Clotilde Antonio, and the kalatechnoscope were the other contents of the olio. Good business.

Proctor's Fifty-eighth Street.—Straight vaudeville was presented by such well-known folk as wee little James J. Morton, the Bunth and Rudd company, Canfield and Carleton, John W. Ransone, Mason and Francis, Nellie Burt, Little and Prittskow, and Brown and Willing, while the kalatechnoscope kalateched. Good houses.

Hurtig and Seamon's.—The usual well selected vaudeville bill was forthcoming. It was Tom Lewis and Sam J. Ryan, in their old specialty, that tells a story of no particular truth, but gives a plethora of humor that is well interpreted. Ryan with a Celtic histrionic background and Lewis with his ludicrous asininity would make anything go in comic stage literature. Bonnie Thornton sang some fair songs. Rimm, Boom and Brrr, Talbot and Davidson, Ramza and Arno, Mr. and Mrs. Perkins D. Fisher, Lester and Jewson, and the Barrows-Lancaster company.

Weber and Fields'.—The stock company continued to offer Hoity Toity, and the travesty on A Message from Mars to the regulation enormous patronage.

The Burlesque Houses.

Dewey.—Ed F. Rush's Bon Ton Burlesquers presented burlesques called Americans in Japan and the Bon Tons En-route. The latter title suggested more than the included material. The former has deteriorated in humor and in suggestion has advanced. The vaudeville specialties were by Marie Rogers, McFarland and Murray, Monroe and Marshall, Welland and Bertha Lewis, and Byron and Langdon. Blanche Sloan, Ted Sloan's athletic sister, as an extra author, did her trapeze act with vim and effect. The business was big all week.

London.—The French Maids put on what is wanted on the East Side. The participants were Gussie Vivian, Mitchell and Love, Would Sisters, Harry Dryden, Flo Leslie, Grove and Green, Florence La Roy, Marion Kemp, Jennie Stanley, Maude Buckley, Ethel Eddy, and Letta Weaver. A Mistake in Society was the afterpiece, and the first part was done in minstrel fashion, with Harry Dryden as interlocutor.

Miner's Fourth Avenue.—The American Burlesquers were responsible for the Yiddisher Christening, a rather vulgar farce, and Sob's Corner, the afterpiece, that closed the performances. In the olio were McCloud and Melville, Leslie and Curdy, Washburn and Grant, Crimmins and Gore, Chris Green, the Sisters Anderson, and Tascott. This engagement, a return, proved sufficiently profitable.

Miner's Bowery.—Harry Bryant's Burlesquers pleased large audiences.

Olympic.—The Merry Maidens made merry in Harlem to good purpose.

BOSTOCK'S "JUNGLE" DINNER.

Fifty Boston newspaper men were given a reception and "jungle" dinner at Bostock's Animal Arena on Dec. 9 by Frank C. Bostock. The guests dined in the large animal arena in the centre of the building. After the reception the party adjourned to the arena while the band played. Chiquita, the Cuban lilliputian, sat at a table of her own with Manager Bostock's five-year-old son. At the centre table were Mr. Bostock, Captain J. Bonavita, Mme. Pianka, Louise Morrall, Madame Beaufort, Herman Weedon, Dana McCann, Edward H. Robinson, and Louis J. Beck, press representative of the arena, who was toastmaster. During the dinner different colored lights were thrown on the cages, which, with the roar of the animals, lent to the scene a weird aspect. Three cub lions and a polar bear were allowed to romp among the diners, and seemed to enjoy the occasion as much as did the visitors. At the conclusion of the meal, Captain Bonavita opened one of the doors of his lions' den. He took one of the largest lions on his shoulders and brought him into the midst of the party. A photograph of the party was taken. Speeches were made by the host, the toastmaster and others. Richard McCann of the *Post* replied for the newspaper men. Little Chiquita also spoke, and the party was then taken through the arena, under guidance of Lecturer Hollina. Among those present, besides the performers and attaches, were: M. C. Priest of the *Traveler*, Daniel Rowe and T. O. Bartlett of the *Record*, W. W. Ward of the *Advertiser*, Thomas Leavitt of the *Journal*, Richard McCann and Robert J. Kennally of the *Post*, A. J. Philpott of the *Globe*, A. P. Hull and John H. Barrows of the *Journal*, William L. Reed and J. W. Reardon of the *Traveler*, J. J. Mora and J. F. McNally of the *Herald*, J. A. Currier and George H. Yea of the *Transcript*, and C. H. Corbett, Jr., of the *Herald*.

KEOUGH AND BALLARD.

Keough and Ballard are pictured on another page in a scene from Ingomar, a part of their sketch entitled The Legitimate vs. the Variety. They are now playing with Reilly and Woods' Big Show.

VAUDEVILLE JOTTINGS.

Charles W. Barrington closed with Waldeman Stock co. at Vallejo, Cal., on Dec. 7 and opened at Fischer's concert house, San Francisco, on Dec. 9 for two weeks. He will continue in vaudeville for the season.

Henderson and Ross appeared last week at the Bijou, Richmond, Va., and are this week playing a return date at the Casto, Fall River, Mass., with the Casto, Lawrence, Mass., and Pastor's, N. Y., also return dates, to follow.

The Asbeys will complete the Keith circuit this week in Philadelphia. Their act has lost none of its novelty and artistic merit, and it will remain in the East until Spring.

James R. Russo and Marguerite Ferguson were headlined at the Empire, Denver, week of Dec. 8. They open on the Orpheum circuit at Kansas City on Jan. 6.

Leon Kohlmar, for The Supper Club, at the New York Theatre.

Miss Nelson, of Hickey and Nelson, did not appear at the Columbia, Cincinnati, last week, and Suzanne Ott, of the Four Otts, played her part all the week, making a decided hit. The Four Otts open in Chicago on the Kohl and Castle circuit this week.

The Zeb and Zarrow Trio are in their nineteenth week with William H. West's Minstrels as the feature act, and closing the bill. Their new act has proven to be a complete success in the cycle line, and is highly praised both by management and press. Six people in all will aid in the act soon.

Hines and Remington have returned to their first love, the vaudeville, closing with the Arthur Deming Don't Tell My Wife co. in Johnstown, Pa., and opened at the Park Theatre, Youngstown, O., Dec. 9.

Adelleene and Richard T. Williams have in preparation a new comedy act by Alfred Kelcy, introducing some original effects and musical novelties.

Thomas Frost has furnished George W. Leslie with two new plays for vaudeville to alternate with Chums, Mr. Leslie's present medium by the same author.

Eliza Marie gave some of her clever negro monologues at the Pen and Pencil Club at Berkeley Lyceum, Dec. 11.

Ada Jones is filling a four weeks' engagement at Young's Pier, Atlantic City, N. J.

A theatre party was given for Billy B. Van at the Novelty, Brooklyn, on Dec. 11 by the Lawrence F. Carroll Association. After the performance the members of The Devil's Daughter co. were invited to Masonic Hall, where supper was served.

Rose Adelle, of Bauman and Adelle, who has been ill with pneumonia for the past three weeks at her home at Jamestown, N. Y., is on the road to recovery. They will reopen at Shea's, Buffalo.

Judgment in the amount of $105 was given to A. H. Knoll and Marie McNeil on Dec. 11 by C. Swalley, Alderman, of Erie, Pa., against Henry Turpin, better known as Henry Zanzio, the magician, of New Orleans, La., for services rendered in September, 1898.

Pauline Hall's suit against Hurtig and Seamon for alleged breach of contract was settled out of court last week.

Henry E. Dixey has made a hit in vaudeville at the London Empire.

A special vaudeville bill at Terrace Garden on Dec. 9 included Fields and Ward, Mr. and Mrs. William Robyns, Mason and Francis, Franklyn and Eva Wallace, Rae and Brosche, Frank Manning, and Abe Hollman.

Irene Franklin sailed from Colombo, Ceylon, on Nov. 16 for London.

THE BROOKLYN STAGE.

Saturday, Dec. 14.

Business in the aggregate has been no better than for several weeks preceding.

The Montauk gave the first local sight of William Farnsham in a stellar capacity as Don Cæsar de Bazan in A Royal Rival. Aside from the praiseworthy efforts of Mr. Farnsham, much was lent to the presentation by Julia Opp, Edwin Stevens, Clarke McDowell, Suitz Edwards, Maggie Fisher, and Prince Lloyd. Mrs. Isabel Sloan Hoeft next undertakes Mrs. H. Beckham in If I Were King, after whom comes John Drew with The Second in Command.

The star feature of the Orpheum's bill was Robert Hilliard's own dramatization of Robert Buchanan's poem, Fra Giacomo, supported by Frances Ring and Lillian Sullivan. Others in the bill were the Pichini Family of Acrobats, McPhee and Hill, Pierson, Moore, Nat M. Wills, the Tumbling Tambos, Jordan and Grouch Johnson, Davenport and Lorella, Waterbury Brothers and Tenny, and Howard's Comedy Ponies. Manager Percy Williams' next olio will have among others, Williams and Tucker, Piccolo's Midgets, May Wentworth, and Adile and her Rose.

The Amphion had Brady's Uncle Tom's Cabin production, which is being rapidly shorn of those features which gave it distinction last season. Edward Harrigan and Mrs. Annie Yeamans' names were on the announcement, though the latter is now in another production in Manhattan, and the former was not in evidence throughout the entire week. Artie Hall in the Topsy, and the virile and superb work of Judith Berolde and Theodore Roberts as Carrie and Simon Legree continues. The Amphion reopens with Lovers' Lane on Dec. 23.

Bert Coote served Supper for Two at Hyde and Behman's. Others were the Ellasos Sisters, Bobby Gaylor, Monroe, Mack and Lawrence, C. W. Littlefield, Bertie Fowler, Fried Brothers, John F. Clarke, and Evans and White.

The Old Homestead, which last week was not apparently in demand, is brought to the Grand Opera House, and beginning on Wednesday night plays from that time on to the capacity of Manager Lewis Parker's big auditorium, which next resounds to The Girl from Paris.

Manager James J. Clarke's selections of high-class vaudeville at the Gayety comprised the Tokio Japanese Troupe, Maude Nugent, Que Williams, Fisher and McDermott, White and Simms, Kibbee and Mack, Howe and Rose, Baldwin Cook, and Howard and Burke. It has been decided to again change the policy of the Gayety, which either during Christmas week or early in January will begin the alternation of the burlesque road shows with the down-town Star. The big feature of the Sunday concerts will probably continue, with a dividing up of the talent at hand in the Adams Street house.

The Polly had good results with Lewis Morrison's spectacular presentation of Faust, the much vaunted Brocken scene of which, instead of being largely electrical in its effects, as advertised, is, as a matter of fact, more a display of pyrotechnics, being reminiscent in a small way of Manhattan Beach, a la Pain. Manager Bennett Wilson next has A Hot Old Time, with Johnnie and Emma Ray.

The Broadway Burlesquers played to the capacity of the Star throughout the week, which is the usual state of affairs at Manager William L. Hasell's gold mine.

A Secret Dispatch proved of interest at the Bijou. Manager Nick Norton next shows The Road to Ruin, with the indefatigable Terry McGovern, whose local admirers are already on the qui vive.

The Devil's Daughter is at the Novelty.

The Criterion proposes to follow The Flip Mr. Flop with a view of Down on the Farm.

Manager Frank R. Dean, of the Unique, the two daily sessions of which have been prolific of big results with the Jolly Grass Widows, evinces no fear of a future division of the burlesque patronage with his new up-town contestant, the Gayety.

H. R. MacFadden, for several seasons assistant in the Kingston box-office, since Mr. Clendenen's accession to the Broadway Theatre business staff has become the Amphion's treasurer, with young Maurice De Vries, late of the Knickerbocker, as the new assistant.—The long looked for demolition of the old buildings at the northwest corner of Willoughby and Pearl Streets, where for some time back it has been stated a new theatre would ultimately be built, began this week.—With the authoritative denial in last week's Mirror, on the word of one of the principals in control, there has been a cessation of the extravagant, improbable and silly rumors that were heard on every hand as to changes in local theatrical direction and policy.

JUSTAND FAIR.

ENGAGEMENTS.

W. H. Thompson, for Sweet and Twenty.

Through Bennett's Dramatic Exchange, Chicago: Frances Gale, Percy L. Cameron, and Allan Roberts, with A Life's Revenge; Jeff D. Williams, Harry Brown, Lawrence Coglan, and Will Morton, with Thalus; Mr. and Mrs. Lafe Woodson, Ed Anderson, Jessie and Maude Stevens, with The Land of Cotton; Anna Lee Burson and Sadie Boyd, with The Little Minister, and the Grierson Sisters, with Mahoney's Wedding Day.

Hans Roberts, with May Irwin.

Pauline Lain as Mai Wells, for The Convict's Daughter (Western).

OBITUARY.

J. K. Newton, who established and managed the first variety theatre in the State of Connecticut, died at his home in Hartford on Dec. 7. His theatre was situated on State Street. Hartford boasts players who afterwards became famous appeared there early in their careers. Among them were Neil Burgess, Pat Rooney, the Rentz-Santley company, Fred Bridge, Carrie Swain, May Irwin, and Lew Dockstader. After managing the theatre profitably for several seasons Mr. Newton sold out to Lew Dockstader. The house passed through several other hands and finally was converted into a factory. Mr. Newton passed the last years of his life as a cigar manufacturer. He had many warm friends in the profession.

Mrs. Ann Roche, professionally known as Ann Whitney, died at McKeesport, Pa., on Dec. 8, of pneumonia. She was the wife of Harry Roche, the comedian of the De Voski Stock company, and she herself had been a member of that organization for the past three seasons. Mrs. Roche made her first professional appearance at Tony Pastor's Theatre. Afterward she was a member of The Country Circus company, and was connected for several seasons with the Minneapolis Stock company. Her death is deeply mourned by the members of the De Voski company, with whom she was extremely popular. The remains were brought to New York by Mr. Roche for burial.

Robert Hamlin, son of Manager John A. Hamlin, of the Grand Opera House, Chicago, a brother of Harry, Fred, and George Hamlin, died at Phoenix, Ariz., Dec. 10. He was but twenty-seven years of age and recently came home from Mexico, where he had studied architecture. Last Spring he had an attack of pneumonia that resulted in tuberculosis. The remains will be interred in Chicago.

John R. Huggins, at one time stage-manager for the Brothers Byrne, died at Mansfield, O., on Dec. 7, of typhoid fever. He was thirty-one years old and leaves a widow. During the Cuban war he served as captain in the Ohio volunteers. Since then he had been engaged in commercial pursuits.

The Reverend C. G. Bristol, chaplain of the Actors' Church Alliance at Hartford, Conn., died in that city on Dec. 2. Mr. Bristol was a young man of splendid qualities, and was highly esteemed by players with whom he came in contact in his work.

Mrs. Maria Denby, mother of Maria Denby and widow of the late Thomas Denby, died Nov. 24 at her residence, 320 West 116th Street, and was buried in the family plot at Greenwood Cemetery Nov. 26.

Ferdinand Quentin Ducken, a pianist, who toured this country in the seventies, died at Astoria, L. I., Dec. 10. He was born in London June 1, 1827.

The mother of Ludwig Englander died in Vienna Dec. 8.

MATTERS OF FACT.

The senior class of the Oratorical Department of the Johnson School of Music, Oratory and Art, Minneapolis, gave a recital Dec. 6, under the direction of Clayton D. Gilbert. The programme included two short plays, The Tsar's Command, depicted by Lucille Way and Mr. Ayers, and an English farce, All For Love of Him, played by Della McLaren and F. C. Peterson. Music was furnished by Lois Hinendael and Walter Stenvig, violinists, and readings by Bessie McKeon, Jessie Gillespie, Pearl Willey, Fay Latham, R. Louise Hartshorn, and Miss Roe.

Sullivan, Harris and Woods intend putting out three new productions next season, besides their two successes of this season, The Fatal Wedding, and The Road to Ruin.

Hunting for Hawtins has proven so successful that Managers Gray and Gillingwater will send out two companies next season. The Eastern company will be under the personal management of J. W. Gillingwater, while William Gray will direct the tour of the Western company.

Howley and Leslie, singers and dancers, are both remarkable in their lines. They are pictured on another page. Ullie Leslie is truly an unusual baby girl impersonator.

Harry Bewley will be at liberty to accept offers from reliable managers after Dec. 28. Mr. Bewley has played nearly all the popular priced houses in the country.

Olive Martin, whose work for the past three years has been confined to the telling requirements of stock lead, in which she achieved a marked distinction, in this season being featured jointly with William L. Roberts in D. E. Lester and Company's At Valley Forge. Miss Martin has scored a splendid success as the Colonial girl, the press throughout the South has set forth her ability in most glowing praise.

William L. Roberts, who for several years has been starring in the romantic drama in the West and South, is this season being featured by D. E. Lester and Company as Captain Fairfax in At Valley Forge. Mr. Roberts has won enviable distinction as an artist and is the author of this play.

The scenic studio of Moses and Hamilton is painting a new set of scenery for Shipman Brothers' Paid Ahead Wilson.

Gertrude Rivers became a favorite with the Dearborn, Chicago, audiences during her recent special engagement there.

"Beautiful Thoughts," a story of Jennie O'Neill Potter, by Anna Randall Diehl, has just been published to help defray the expenses of placing a monument over the once popular reader's grave. Blanchard Publishing Company, of New York, are the publishers and the price of the volume is $1. Arthur J. O'Neil, of Prairie du Chien, Wis., represents the committee in charge.

The Gorman, the new theatre at South Framingham, Mass., is modern in all its appointments. The city has a population of 12,000, while 50,000 people can be drawn from. J. W. and R. L. Gorman are managers.

George H. Sampson has scored as Willie Slab in The House that Jack Built.

John Anzinetti is well known as an expert maker of theatrical and custom shoes, and his patrons include the leading members of the theatrical profession. Mr. Anzinetti makes a specialty of dancing shoes. His address is 32 Union Square.

DATES AHEAD.

(Received too late for classification.)

CANTOR OPERA (C. F. Lorains, mgr.): Pawtucket, R. I., Dec. 16, 17, Westerly 18, Newport 19, Woburn, Mass., 20, 21, Westfield 23, 24.

DON'T TELL MY WIFE (Harry Yeamer): Seneca Falls, N. Y., Dec. 17, Auburn 18, Fulton 19, Oswego 20, Cortland 21, Oneida 23.

GRAU, JULES, OPERA: Baker City, Ore., Dec. 23-24, Boise City, Ida., 25-26, Pocatello 28, 30, Rawlins, Wyo., Jan. 1, Laramie 2, Cheyenne 3, Greely, Col. 4.

LOST IN THE DESERT: Carthage, Mo., Dec. 17, Joplin 18, Galena, Kan., 19, Pittsburg 20, Sedalia 21, Kansas City, Mo., 22, Alton, Ill., 23, Champaign, Jan. 1, Indianapolis, Ind., 2-4.

MORRISON COMEDY (Arthur Denver, mgr.): Portland, Me., Dec. 16-21, Northampton, Mass., 23-28, Poughkeepsie, N. Y., 30-Jan. 4.

STREATOR STOCK: Clinton, O., Dec. 19-21, Oil City, Pa., 23-28, Akron, O., 30-Jan. 4.

THE COWBOY AND THE LADY: Fresno, Cal., Dec. 16, Bakersfield 20, San Diego 21, Riverside 23, Santa Ana 24, Los Angeles 25, 26, San Bernardino 28, Phoenix, Ariz., 30, Prescott 31, Tucson Jan. 1, Bisbee 2, El Paso, Tex., 3, Ft. Worth 6.

ARENA.

PITTSBURG, TEX.—Sells and Gray's Circus 4; big business; performances highly pleasing.

BRUNSWICK, GA.—John H. Sparks' Show Nov. 30; satisfactory business and show. Walter L. Main's Circus 2 to large and pleased crowds.

NEWNAN, GA.—Sun Brothers' Circus to poor business 3.

OCALA, FLA.—Walter L. Main's Circus Nov. 27; good attendance; satisfactory performances.

MONROE, LA.—Gentry's Dog and Pony Show closed season here to good business; performance excellent.

GADSDEN, ALA.—Gentry's Dog and Pony Show Nov. 29; good crowds pleased.

Married.

ARCHER—TULL.—Alfred Archer and Belle Tull, at Norfolk, Va., Dec. 11.

MACLAREN-LAMISON.—Donald MacLaren and Nora Lamison, in New York city, Dec. 12.

Died.

DENBY.—Mrs. Maria Denby, in New York city, Nov. 24.

DUCKEN.—Ferdinand Quentin Ducken, at Astoria, L. I., Dec. 10, aged 64 years.

HAMLIN.—Robert Hamlin, at Phoenix, Ariz., Dec. 10, aged 27 years, of consumption.

HUGGINS.—John B. Huggins, at Mansfield, O., Dec. 7, of typhoid fever, aged 31 years.

KING.—Everett King, in New York city, on Dec. 13, of diphtheria, aged 25 years.

NEWTON.—J. K. Newton, in Hartford, Conn., on Dec. 7.

ROCHE.—Mrs. Ann Roche (Ann Whitney), at McKeesport, Pa., on Dec. 8, of pneumonia.

David Conger, leading man, W. S. Harkins Stock, Halifax, N. S.

The Compliments of the Season to All My Friends.

GEO. H. SUMMERS

An Emphatic Hit as WILLIE SLAB

FEATURED in Geo. H. Broadhurst's Latest Farce, THE HOUSE THAT JACK BUILT

A FEW ENCOMIASTIC COMMENTS.

His comedy is buoyant, consistent, contagious, and clever.—Buffalo COURIER, Sept. 17.

An able successor to Thomas A. Wise.—Scranton REPUBLICAN, Sept. 14.

Worth the price of a ticket to hear Summers sing the four clever songs he introduces in the second act.—Toronto WORLD, Oct. 5.

Fun galore at the Grand Opera House this week. George H. Summers plays the leading part, and he is a real comedian.—Toronto SATURDAY NIGHT, Oct. 9.

George H. Summers was genuinely funny and deserves particular and emphatic praise. We will see him Mathews and Bulgering at the Olympic or Century one of these bright Winter days.—St. Louis STAR, Nov. 25.

His work will live long in the memory of those who saw him as "Willie Slab," for few comedians have excited such roars of laughter.—Toronto STAR, Oct. 5.

Entirely successful in all his efforts, he was funny without seeming to try, which, of course, is real art.—Toronto MAIL-EMPIRE, Oct. 5.

Especially does the role of "Willie Slab" remind one of the late Charles Hoyt's clever creations, and George H. Summers is equal to the best comedians ever seen here in that line of work.—Cleveland LEADER, Oct. 29.

George H. Summers as "Willie Slab" comes very near being the whole show. His every entrance upon the stage was the signal for outbursts of laughter and applause.—St. Louis GLOBE-DEMOCRAT, Nov. 25.

He is undoubtedly one of the brightest comedians Toronto has had in a long time. His work is clean-cut and natural.—Toronto GLOBE, Oct. 5.

CHRISTMAS WEEK, CRITERION THEATRE, BROOKLYN. Address all Communications care BROADHURST & CURRIE, 1441 Broadway, N. Y.

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CORRESPONDENCE.

(Continued from page 32.)

torium is in a circuit made up of Washington, Richmond, Norfolk, Charlotte, and Atlanta theatres. Popular prices will be charged. Manager John Wells is doing the booking.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Rose Coghlan in A Woman of No Importance 6; one of the best attractions of season, to large and pleased audience. Una Clayton co. opened for five nights in Little Miss Military 9 to large house. The Belle of New York 14. Foxy Quiller 20.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Furman Glee Club Concert 5; very creditable entertainment; full house. Rose Coghlan in A Woman of No Importance 10; performance excellent; good house. Uncle Josh Spruceby 16. Foxy Quiller 21. The Deemster 30.

GREENVILLE.—GRAND OPERA HOUSE (R. T. Whitmire, manager): Rose Coghlan in A Woman of No Importance pleased large house 2. Blind Tom 4; small audience pleased. Herald Square Opera co. 6, 7. Quo Vadis 20.

ANDERSON.—OPERA HOUSE (S. R. Parker, manager): Hennessy Leroyle in Other People's Money 4; fair business; best comedy performance of season. Return 18. Carpenter's Quo Vadis 11.

ORANGEBURG.—ACADEMY OF MUSIC (D. B. Bozenger, manager): Other People's Money 10 delighted good house. Herald Square Opera co. 13.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): Other People's Money 14.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): In Old Kentucky 2; fair business; co. good. Doty's Faust 4; good house; pleasing performance. Madame Nordica 5 to S. R. O.; audience delighted. A Texas Steer 10. Tim Murphy 11, 12. Gertrude Coghlan 17.——ITEM: Manager Bear has gone to Mankato, Minn., on business.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Gilpins, hypnotist, 2-4 to light business. At Valley Forge 6; excellent performance; crowded house. Liquid Air Lecture 17.

DEADWOOD.—OPERA HOUSE (Thomas Whittaker, manager): Frederick Warde in Julius Cæsar 4; excellent performance to capacity. Mahara's Minstrels 24.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, manager): Vendome Stock co. in The Three Musketeers 9-14 to large and pleased houses. Malcolm Williams, Al. W. Fremont, and Minnie Radcliffe deserve special mention. The specialties consisted of Baby Land and the vitagraph, and were both very pleasing. Students of a Great City 16-20. San Toy 23. Warde and Yates 31. Stuart Robson 28.——GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. in My Friend from India 8-14 opened to large house; excellent performance. Those deserving mention were Walter Edwards, Morris McHugh, Dan Hallter, Carol Arden, and Henrietta Florence. The specialties, including the Silvers and Daniel, good. The Two Orphans 16-21.——MASONIC THEATRE (T. J. Boyle, manager): This house, after being thoroughly overhauled and redecorated, was opened 9 by Rothermel, pianist (member of the Philharmonic Society), to a very large and cultured audience. Barlow Brothers' Minstrels 26.

KNOXVILLE.—STAUP'S THEATRE (Fritz Staub, proprietor): Myrtle and Harder co. 2, 3 in Knobs o' Tennessee and A Man of Mystery; vaudeville features clever; fair business. Imperial Bell Ringers entertained large audience 5. Lost River pleased large house 6. Fritz Staub co. opened to good business for week 9 in Knobs o' Tennessee. Ed Dupont and Lillian Mack's specialties pleasing. Ririe Burlesque Circus 13. At Valley Forge 26.——ITEM: Manager Fritz Staub expects to organize a stock co. next season to play open dates.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Ririe Burlesque Circus 4, 5; excellent performances; receipts $1,072. Lost River 7 pleased good house. Holden's Comedy co. opened for week 9. Uncle Josh Spruceby 16. Foxy Quiller 21. The Deemster 30.

GREENEVILLE.—GRAND OPERA HOUSE (R. T. Whitmire, manager): Rose Coghlan in A Woman of No Importance pleased large house 2. Blind Tom 4; small audience pleased. Herald Square Opera co. 6, 7. Quo Vadis 20.

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EVELYNN, PEARL
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HADLEY, HELAINE
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HEYWOOD, NELLIE
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HOYT, ETHELWYN
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LORIMER, WRIGHT M.
Leading Man. With Mildred Holland. Season 1901-2.

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McGRATH, CHAS. A.
Leading Man. Just Before Dawn.

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MONTGOMERY, CHAS. H.
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PITT, ADDISON
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PITT, MARGARET DIBDIN
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PORTER, CAMILLE
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RIVERS, GERTRUDE
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ROLLESTON, FRANK
At liberty. Leads. Actors Society.

ROUSE, FANNIE DENHAM
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RYLEY, J. H.
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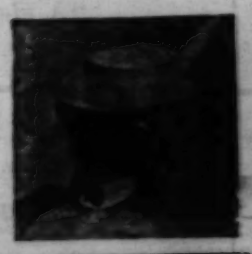

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